In Praise of
Gommateshvara
Shravana Belgola
Mārg

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Cover Gandhabhisheka (lustration with red sandalwood paste) of the statue of Gommasteshvara during the Mahamastakabhisheka ceremony
Photo Pankaj Shah

This issue of MARG has been specially brought out to commemorate the 1000th anniversary of the Gommateshvara sculpture

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In Praise of Gommateshvara

Shravana Belgola

1. The twin hills Chandragiri and Indragiri at Shravana Belgola "with rocks dark as a mass of great water-laden clouds and variegated with the embellishment of bunches of flowers and fruits of various choice, trees, and with extensive low-lands, valleys, ravines, great caverns and inaccessible places, filled with herds of boars, panthers, tigers, bears, hyenas, snakes and deer."—a sixth century inscription on the rock surface of the Chandragiri Hill

The colossus, called Gommateshvara, is one of the two giant sculptures of the world—the other being Rameses II in Egypt. And both are not only biggest carvings ever, they are creations of the highest skill of the carvers.

In our own country, the Gommateshvara is certainly the greatest achievement in symbolic portrait sculpture, far beyond the primitivist portraits of the Nanda Kings of the sixth century B. C. Magadha, and the yaksha figures of Mathura in centuries immediately before the Christian era.

The colossus emerges above the plateau of Mysore, being easily visible beyond the plains and low hillocks for miles around.
And, as one approaches the Indragiri hill, it dominates the landscape of the pretty little village of Shravana Belgola, from which it gets its name.
But the pilgrim has to climb up the fairly stiff three hundred steps of the serpentine climb across the humps of the rock, to get to the summit on which stands the giant granite figure of Gommateshvara.

One's first reactions to the colossus are of an awed hush, imposed by its enormous size, for surely it is the biggest statue in the world, certainly bigger than Michaelangelo's Moses in Rome and even grander than Rameses II in Egypt But, quite apart from the overwhelming impression of its size, there is the effect of the sheer starkness of the naked body of Gommata, the devout follower of Jina, whose gentle face bespeaks nevertheless of renunciation, the tender evasive smile on the cheeks and the lips, carrying a hint of contempt for the things of the world 'Go then and give up', he seems to say And the exhortation is reinforced by the sculptor's skill, which has stripped the polished granite body of all decorative intent, making the arms hang straight down from the sides the thumbs of the hands turned outwards And, below the small waist, the struggle is still further emphasized by the stocky thickset figure, around whose legs and arms the clinging tendrils of the *madhavi* plant twine themselves up to the biceps where this attachment ends in clusters of berries and flowers The serpents which emerge from the anthills around the open lotus of the pedestal, in which stands the sacred feet, carry the symbolism of the tormented soul still further And one is not surprised that the devotees who sprinkle flowers on the toes of Gommata seldom lift up their heads to the saint

Among the rare products of creative imagination, in the service of the highly intense religion of tenderness preached by the various Tirthankaras and emphasized by Mahavira, this statue is perhaps the noblest creation of Jainism, of the most exalted skills, obviously descended from an old tradition but surpassing all previous realizations

The miraculous scooping of the great boulder of granite, of Shravana Belgola obviously became possible from the atmosphere of holiness, which prevailed in this area of Karnataka from legendary times

It is not possible to evoke the passion of love for every living thing of the Tirthankaras, emphasized by Parshvanatha and Mahavira, from the ritual followed by the lay worshippers in Shravana Belgola or elsewhere We can only guess why the *munis*, the holy men, from Bhadrabahu, who emigrated there from Ujjain with Chandragupta Maurya in the third century B C to the present-day devotees throng to this sacred hill-top The devotion required for renunciation, renewed from day to day, of self-imposed penances, the inner pull which seemingly made the sacrifice of the physical body to attain freedom of the spirit from the flesh, the certitude of liberation remains a mystery still

Of course, the symbol chosen for the great image was premeditated, ostensibly from the reverence for the spectacular figure of the prince, who emerged from the small dark world of feudal chieftains and became a saint It has been noticed in the history of mankind, that the hero's relation to his own powers has often been defined through an idol The creation of the image sanctifies a process, which is considered necessary by the ultimate searchers for truth, because the aspiration reaches after an abstract ideal, such as *nirvana* of the Jain faith Thus, out of the hard rock was created a statue, which became a symbol, evoking the self-denial of a nobleman who deliberately became a stranger to his household, the conquered one, though he was himself a conqueror

The myth of Gommateshvara is uniquely evocative of the ethos of the continuous self-sacrifice preached by the Tirthankaras

Bahubali Gommateshvara was the second son of King Rishabhanatha and his queen, Sunanda. He had a step-brother named Bharata After the retirement of Rishabhanatha, the two sons, Bahubali and Bharata got two different parts of the Empire to rule over Bharata soon began

to subdue the various principalities around him, and even wanted his brother Bahubali and ninety-eight others to bow before him All except Bahubali gave up their kingdoms and became monks Bahubali alone refused to surrender So Bharata challenged Bahubali on the battlefield and engaged him in a duel As Bahubali was about to demolish Bharata, he suddenly saw the absurdity of pride in physical victory, and gave up the fight Then plucking his hair he gave up all desires, became a monk and began to perform various penances For some years he stood in the *kayotsarga* pose and braved the rigours of sun, and rain and storm. The beasts of the jungle attacked him Ants built their little mounds at his feet Serpents crawled up his legs Creepers sprang up and entangled his body And yet he remained steadfast to his resolve for emancipation and remained still Unable to attain *kevala-jnana*, as he still harboured some pride, he stood erect seeing his suffering His old father, Rishabhanatha, asked his daughters Brahmi and Sundari to go and persuade him to give up his pride Bahubali did so and is said to have achieved total awareness

The legend of discovery of the unutterable servitude from the darkness of being bound, by haughty impulse, vanity and stubborness, was the ideal legend, which would deify the urges of millions who were unable to offer the continual sacrifice of self

It is likely that the devotees who flock from all parts of India and who come daily from the villages around, come piously to worship the holy image of the saint, with the story of his renunciation in their hearts His complete victory over the laws of *karma* became well known After Bahubali's *moksha*, Bharata erected a statue of his brother at Podanpura In the course of time, this region was overgrown with forest and the image became invisible to all but the initiated

The Prince Gommateshvara seems to have fascinated the general of the Ganga kings of the tenth century, Chamundaraya, who may himself have felt as a hero urging for liberation from the malediction of being a fighter It was perhaps his recognition of being-in-this-terrible-world situation that inspired him to have the victim of human failings consecrated In all warring states, when the gods have been gods of battle, blood-letting has sometimes seemed to the blood-letters to be inhuman Thus had Ashoka, the rare military man with poetic insight in him, given up fighting in the battle of Kalinga after the large-scale carnage of soldiers of his own army and those of the enemy And he had embraced Buddhism, the faith of the universal king of the spirit And this kind of surrender had become the aspiration of the feudal princes, monarchs and emperors, even though they could not often abandon their power and turn into ascetics Almost every king had made partial reparation by donating temples after a victory, in order to make the return from the barbarism of battle to the human world of sympathy The eagles on the mounds had then given place to cooing pigeons in the naves of the shrines. And for a while, victory through war had given place to the victory over the self The noise of victory was sought to be replaced by sacred silences

Chamundaraya, the minister of the Ganga King Rajmalla (A D 974 to 984), heard of the image in the forest, but could not trace it So he decided to have a similar statue built at Shravana Belgola. An arrow shot by him from the opposite rock of Chandragiri struck a boulder on Indragiri, and this colossal granite appeared to him in a *Dhyana mantra* (mental image) as Gommata. After great efforts, Chamundaraya succeeded in having the image carved under the supervision of the monk Arishtanemi.

Now, it is not clear from this legend whether Arishtanemi was merely the chief sculptor of the guild of *shilpins*, who traditionally carried out such works in the medieval period, or whether he was, first and foremost, a devout man interested mainly in the theme which this image was to represent, the story it was to tell.

Through the towering statue of Bahubali Gommateshvara, Chamundaraya and successive generations of converts to loving, emerged from the actualities of struggle for supremacy on earth, to the realm of imagination It is likely that the longing of a hero to be a saint has also been this urge behind every humble worshipper to achieve a greater seriousness in life against the pettiness of mundane experience The nausea against one's own bad deeds, the disenchantment with existence, and the boredom of routine, was always being rejected by the faiths, so that men and women may find the deepest self-consciousness

The carvers of the image of the legendary hero seem to have grasped the concept of the unity of all the elements of nature in the saint They brought to the scooping of the huge boulder, the directness of approach which has been characteristic of the Indian carver If he wanted to indicate super-human powers of a god, he gave the image multiple arms, and such symbols as the axe and the bow If it was grace to be indicated, he put the god on the gentle petals of a lotus, with the hand in the gesture of blessing If it was the perfection of physical love as transcendental experience, he showed the powerful god bending graciously towards the goddess on his side

In the Gommateshvara carving the sculptor began by showing the emergence of the feet of this hero-saint, ant hills along with the crawling serpents and lyrical plants, as though he is part of nature itself And as these living forms are chiselled into the legs, it is almost as if the crawling insects become the emblems of co-existence of the lowliest creatures as part of the essence of the physical entities which were to become spiritual qualities, adding moral greatness to the world conqueror, the Gommateshvara

In this sense the carver evolves from the crude earth and triviality, the weakness which is to become the inner strength of the moral hero In so doing the Gommateshvara does not seem to reject the world, but absorbs nature himself and raises the earth to heaven Of course, the hero had to evolve to a greater height and power in order to seem to have gone beyond his fellowmen in attaining spiritual greatness Thus his massive limbs and torso, with the broad shoulders, on which is poised the magnificent curly head—all grow organically into the coherent shape of a giant, until the pilgrim feels his inner self emerging from the bonds before the spectacle of a sphinx, both vitalizing presence and a mystery to be aspired to One can almost feel in the coherences of the emerging form, this striving of the sculptor's to bring into the worshipper's awareness, through the polishing of the stone, life's incessant desire, in the creative genius, to extend consciousness, into a wider, intenser and clearer self outside-inside aspirations, in a uplifting, exalted superman, in whom the life force has found its culmination as the ultimate freedom of perfection of form This can be witnessed in Rameses II, in the Gommateshvara, and in Michaelangelo's Moses

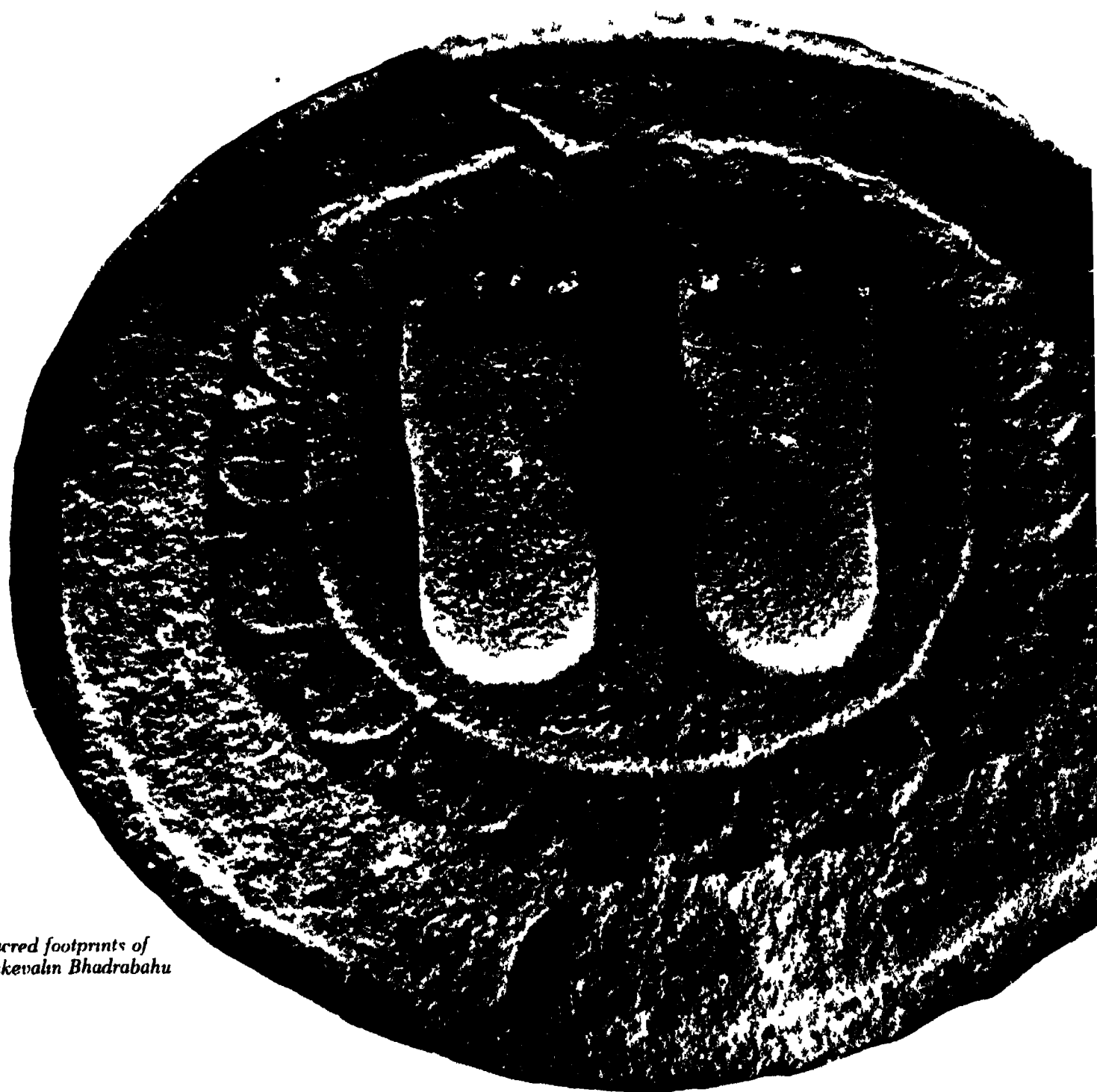
And the pilgrim may well ask 'Oh Gommateshvara you fought many battles And sought to overcome your enemy And gave up fighting And you wandered on many roads seeking lost regions of the spirits from which your princedom had exiled you And you sought the company of birds and beasts and flowers away from crowded townships Your spirit flew in the air of which you became the brother You touched the trailing tendrils of which your feelings were the sisters You thought thoughts in which you found the memory of the gods and heroes and saints, who had preached that one must be an outsider if one has to understand the predicament of man on this earth And you seem to say to all of us who come to gaze at you with wonder in our eyes "Pilgrims, you are on the edge of a precipice, from which you can fly to a higher life if you have a conscience. Or you can fall into the pit of despair below, into the hell where the scorpions of anger, the cobras of pride, and the demons of power are waiting to destroy you " '

Gommateshvara, you are no stranger to our inmost wishes to be truly human

2 *The statue of Lord Bahubali, also known as Gommateshvara, atop the Indragiri Hill*

3 Pada-puja, *worship of the feet of Lord Gommateshvara*

The Pilgrim's Path
at Shravana Belgola

In the evanascent stillness of dawn
there was scarcely anyone about
in the village,
the streets were quiet
and still slumbering;
only an occasional window
glowed with lamplight.

The sacred footprints of Shrutakevalin Bhadrabahu

1. Indragiri Hill and the Kalyani Tank
When a pious pilgrim visited the sacred place at Shravana Belgola, he was wonderstruck and enchanted with the beauty of the spot. He exclaimed, "Oh, is it a pond of milk or panacea? Or is it one of the rivers whether Ganga, Tungabhadra or Mangalagauri? Or is it Vrindavana or Viharopavana? Oh, look how wonderful is this Tirtha!"
– a sixteenth century inscription at Shravana Belgola.

2. Jain holy men and pilgrims walking up the Indragiri Hill for darshan of Lord Gommateshvara.

The quietude of the early morning was broken by the sounds of *shehnai* and the drums playing *mangalgeet* This was a daily event in the temple to wake gods and men, and greet the auspicious beginning of another day

Nestling between two hills, the town owes its name to the two distinctive features associated with the larger hill, the image of Gommateshvara upon its summit and the pool of water at its base The term Shravana Belgola, a conjunction of two words, translates as the naked ascetic and the white pond Now a beautiful stepped tank with a crenellated wall and ornamental gateways, this pond must have once been a shimmering sheet of water between the boulder-covered twin hills set amid lush green countryside with its paddy fields and groves of coconut and areca palms

The way up to the top of the Indragiri Hill lay over the barren hillside, its expanse unrelieved by boulders or any growing thing The ascent rose steeply and finally led into the entrance of a stone enclosure encircling the upper slopes of the hill The scene here was less stark, large uneven boulders and temples enlivened the dull monotony of the smooth hard rock

We continued past the Odegal Basti, picturesquely buttressed by solid stone planks and the Chaturvimshati Basti – a devotional in stone by pilgrims from Rajasthan

The crisp morning light cast long shadows on the stony ground as we walked towards the Tyagada Pillar and up the steps to the Akhanda Bagilu – the unbroken doorway – with its flanking shrines and the rock wall where were carved row upon row of Jina figures We stepped through the doorway, and slowly mounted the high steps to the covered landing From there the stairway angled up to the summit terminating at the portal of the outer courtyard of the Gommateshvara temple, the walls of which were painted with red and white stripes

As we entered the open air temple we felt the breathtaking impact of the colossus, its size magnified by proximity After the first fleeting glimpse we had of the statue's head while approaching the hill, we had lost sight of the image until this moment when we were confronted by the totality of the whole conception it was truly awe-inspiring

Subdued in the presence of greatness, we sat in the open courtyard listening to the prayer chant as the priest conducted the *pada-puja*, pouring libations of water, milk and sandalwood on the feet of this gigantic image The figure, nude and standing upright, was in *Kayotsarga* pose, a yogic stance where the body is under total control The statue was of heroic proportions and fashioned with a feeling for details, the hands and feet were carved with care It was, however, the face with its deeply contemplative expression that epitomised the true Jina – the one who was immovable, withdrawn from all desires and emotions He stood impassive, devoid of all in sublime serenity

After the *puja* we went around the circumambulatory passage of the open air temple offering worship to the twenty-four Tirthankaras and other gods and goddesses all carved ornately in black stone

Before starting on the circumambulation of the outer courtyard we stopped to pay homage to the image of Gullakayyaji – the poor old lady whose form Goddess Kushmandini had assumed to subdue Chamundaraya's arrogance, for Chamundaraya – the man who had commissioned the statue – was filled with pride at his splendid achievement Certain spots, motifs and monuments on the hill are associated specifically with Chamundaraya Outside the larger courtyard, for example, there was a huge boulder upon which were the imprints of Chamundaraya's feet It is claimed that he stood there for so long and so many days watching work progress

3, 4. Shri Elacharya Muni Vidyanandji, His Holiness Bhattaraka Charukirtiji of Shravana Belgola and other ascetics of the Jain faith present at the **pada-puja** *of Lord Gommateshvara*

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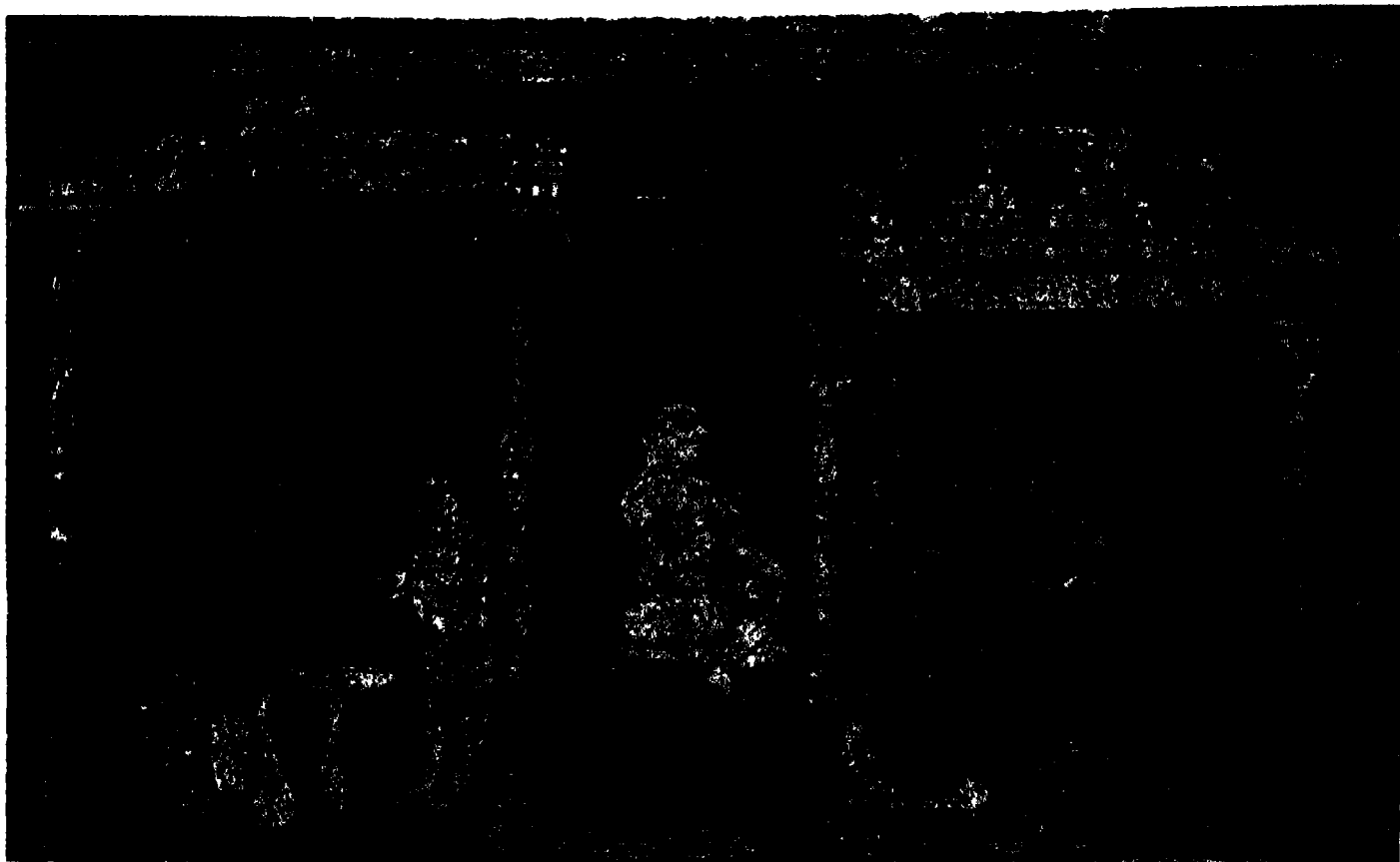
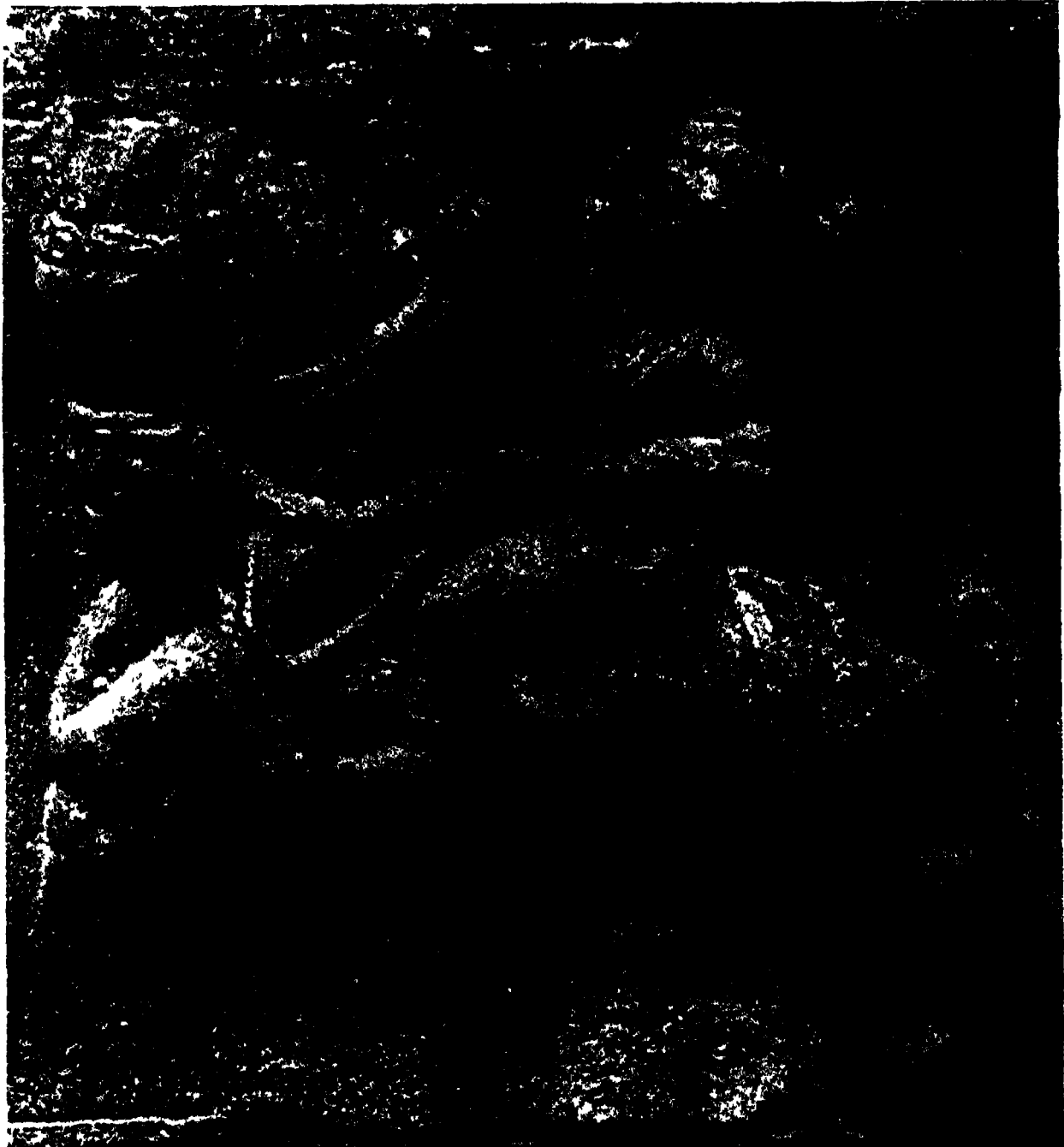

5 Ahardan, *Panel wall-painting Jain Matha, Shravana Belgola*

6 Ahardan, *the ritual, of giving food to a Jain monk There is very little change in the performance of this ritual as can be observed from a scene on the same subject painted about two hundred years ago*

6

Believed to be the portrait of Chamundaraya, the military general of the Ganga kings who commissioned the carving of the huge statue of Lord Bahubali

on the statue that his feet made indentations on the rock Another motif connected with Chamundaraya was the little relief sculpture of a horse-rider — supposedly his portrait — on the pillar of the pavilion covering the stairway from the summit to the Akhanda Bagilu Further down, we came to the Tyagada Pillar which marked the place from where Chamundaraya made daily payments in gold, weight for weight of the stone chipped away while carving the image

A *pujari* informed us that owing to his many good deeds Chamundaraya was superior to other mortals and could construct a pillar which did not touch the ground and proved the point by passing a thin piece of cloth under the pillar The more skeptic among us had other explanations to offer for this astonishing phenomenon

At this point in our descent down the hill we branched off from the route taken while coming up the hill Turning left we went towards the stone *mandapa* and the Channana Basti with its *manasthambha* From there we descended along a path which brought us down outside the village from where we began our circumambulation around the hill reciting prayers and *mantras* as we went along

We returned to the town and its morning bustle The housewives had swept the area in front of their homes and on the wet ground drawn auspicious designs in white powder These diagrams were large and small, simple as well as complicated, but no two of them were alike We stopped to ask the meaning of them and why they were different but received only smiles for an answer

Preparations were being made for the *ahardan*, offering of food to the Jain monk who was in temporary residence at Shravana Belgola To serve food to a Jain monk is considered to be an act of great merit The Digambara Jain monk, having renounced everything in life, possesses nothing, wears no clothes and sleeps on a plank, eats food from the hollow of his hands examining every morsel for impurities and observing total silence during the meal The entire procedure — of inviting the monk to partake food, the serving of different items and the sequence in which they are offered — is almost ritualistic in the systematic manner in which it is performed, and the solemnity that surrounds it

The Bhandari Basti, the largest temple in the town, was situated within a high-walled courtyard As we went through its pillared *mandapas* we could hear the monotonous incantations of a long *puja* in progress It was being performed by a husband and wife seated opposite one another and taking turns to offer an *arghya*, and reciting a sacred *shloka* to go with it In a far corner a young woman was fully absorbed in the ritual of arranging little heaps of rice grains in a pre-determined pattern and then tracing a tantric diagram from those heaps Very gradually, the twenty-four Tirthankaras, images sculpted in black stone and standing in one row, assumed concrete shape in the dim interior of the temple It was indeed a grandly conceived scheme, and very effective, too for, the images whether seen singly or collectively were superb artistic creations — forever beautiful

It was time for lunch when we finished our prayers and *puja* at the Bhandari Basti We went to the *matha* dining area where a meal was available to all pilgrims without any discrimination of class or creed All of us sat on the floor, in a line along the walls of the dining hall and ate simple wholesome fare with relish Seated across us was a large group of people from Rajasthan, obviously on a pilgrimage of the shrines in the south A family from the Punjab was also there, it consisted of representatives from all generations — from the very old to an infant in arms And then there were the newly-weds, the shy bride and the protective groom, come to ask for the blessings of Lord Gommateshvara as they embarked on a new phase in their lives There was already a sense of responsibility visible on face of the groom, who until a few days ago, must have been as carefree as his unmarried peers, like the bunch of chattering, laughing cyclists on a "marathon" trip through the region

We then went for the *darshan* of Bhattaraka Swami Charukirti, the religious head of Shravana Belgola Many pilgrims were present there and with all of them he struck an immediate

rapport with his winning personality and grave but pleasant demeanour A special representative from the *bhattaraka's* establishment came with us to the *matha* for the Siddhanta *darshan* — the viewing of images fashioned out of rubies, emeralds and other precious stones There were several of them, their transluscent beauty gleamed in the dim room

We spent hours in the *matha* admiring and examining the several metal images that were arranged on both sides of the sanctum sanctorum There were the beautiful icons, Tirthankara figures standing, unadorned and in deep meditation One of them, a magnificent piece, was over a thousand year old Others ranged from about A D 1500 to the present times It was the late pieces, however, that immediately arrested one's attention with their flamboyance and grandeur Apart from these there were many pieces which were used for ritual purposes and were therefore of great interest The more devout among us went to each one of them worshipping them

This *matha* was at one time the residence of the *bhattaraka* and since his position is that of a religious ruler, the walls were decorated with fresco paintings On one whole wall was featured the *Parshvanatha Charita* portraying his last birth and the nine births prior to that On the other side were scenes from the *Nagakumara Charita* And what was fascinating about these paintings, apart from their religious significance was, that they were set in eighteenth-nineteenth century Karnataka — the architecture, the costumes and jewellery, the army with its various contingents including cannon corps all belonged to that period Obviously, the artist did not think the depiction in any way anachronistic, and in the process had left a permanent picture of his times

Later, in the afternoon we proceeded to the Chandragiri hill known also as the Chikka Betta. The road to it lay through the town starting from the Bhandari Basti and along the narrow uneven lane lined with several temples including the Akkana Basti Situated at the base of the boulder-strewn hill, the Akkana Basti was a poem in architecture with excellent proportions and sober cadences in its wall surfaces

The road wound around the base of the hill skirting the ponds with white water-lilies More numerous and larger in olden days than now, it was these pools of water that made the place renowned for its *shveta-sarovara* and gave it the name of Belgola We walked on the rocky terrain, and came upon the Kanchina Done, the lotus pond with large flowers and huge curling leaves After plucking a few lotuses we walked up the steady incline of the hill encountering many pilgrims on the way A high protective stone wall ran around the plateau

on which were built several *bastis*, some of them rather plainly austere, others more ornamental and truly fine pieces of architecture

Walking on this hill was like sacrilege, for, one was treading on rock surface which was covered with sacred symbols Most of them were epitaphs inscribed on the stone Occasionally they took the form of footprints carved on the rock surface. Some of them had eroded with time and the wear and tear inflicted by the pilgrims shuffling over them Although Shravana Belgola is known for the Gommateshvara statue atop the Indragiri hill, it is the hill of Chandragiri which is the more holy to the pilgrim For him its importance dates back to the third century B C. when Shrutakevalin Bhadrabahu, the last pontiff in the line started by Tirthankara Mahavira himself, foresaw a famine overtaking the land of Magadha and moved southwards with twelve thousand followers When they came to this hill, Bhadrabahu, realising that his life was nearing its end and wishing to perform *sallekhana,* instructed his followers to proceed and stayed back on this hill. With him was his disciple Chandragupta Maurya who attended upon him till the end

8 Pilgrims returning from the hill

9 *Jain holy men and pilgrims going to the Chandragiri Hill*

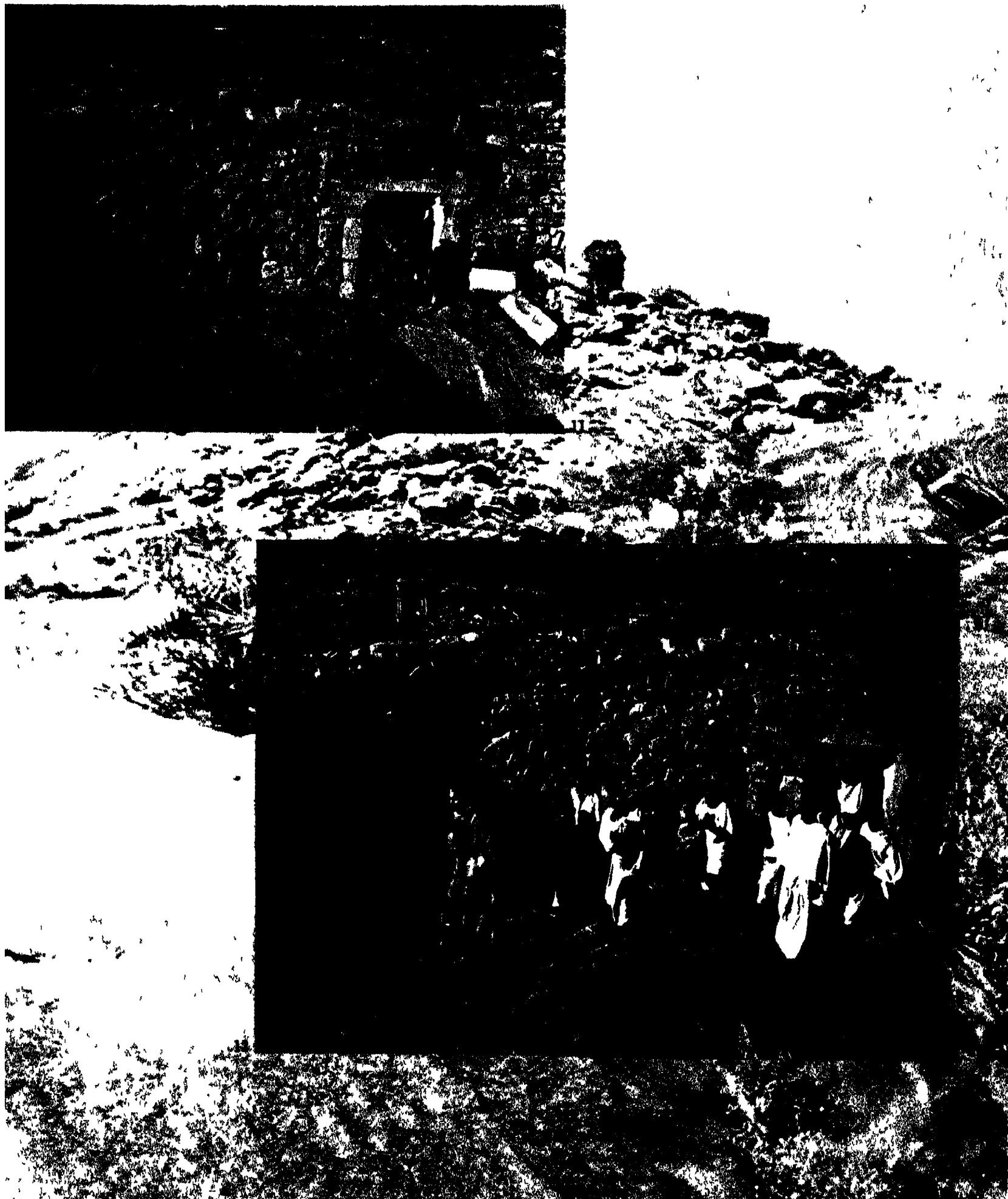
After Bhadrabahu's death, it is said that Chandragupta continued to live on the hill, served by forest dieties, and worshipping the footprints of his preceptor He too, died observing *sallekhana* and "in course of time, seven hundred *rishis* accomplished samadhi-marana here", informs a seventh-century inscription, the most ancient of all lithic writing engraved on the hill

Because of its close association with these holy persons the Chandragiri hill itself became sacred, absorbing and imbibing, as it were, their spirituality and then radiating it More and more persons, thus, came to observe the ritual of *sallekhana* on its hallowed rocks and boulders Even if an individual performed *sallekhana* elsewhere it was not unusual for his *nishidhi*, commem orative motif or tablet, to be put here at Shravana Belgola *Nishidhis* in the form of inscriptions and footprints are found all over the rock surface of this hill while the *nishidhi* pillars are enshrined in *mandapas* or in the *basti*

Outside the enclosure on a higher slope of the hill near a grove of *champaka* trees was a low shallow cave enshrining the footprints of Bhadrabahu, the great teacher Still higher, on a peak on the same hill, were two sets of footprints—one supposedly marking the spot where Bhadrabahu meditated and the other, the *nishidhi* of Chandragupta Maurya

On the way down we came across more *nishidhis*, and it was not a matter of surprise that this hill was known from ancient times as the Hill of Tombs What a wonderful contrast it was then, to see the little village children laughing and shouting in glee as they went sliding down the steep lower slope of this hill.

10. Devotees paying homage to holy men coming up the hill.

11-14 Jain holy men and pilgrims visiting the various temples and shrines at Chandragiri hill and meditating on its summit

18

15 Devi Kushmandini, the patron goddess of Shravana Belgola

It was evening, and we went to the various *bastis* in the town of Shravana Belgola for *darshan* We lingered long in Mangayi Basti listening to the evening prayers being recited by the children of the Shravana Belgola Jain Gurukul Seated in neat rows they sang hymns to the various Tirthankaras finishing with Gommateshvara *stutih* — a song in praise of Gommateshvara

Some intoned and others said in chorus
Is he of matchless beauty?
He is Cupid
Is he mighty?
He is the conqueror of Emperor Bharata
Is he liberal?
He gave back the whole earth,Even though he had conquered it
Is he free from attachment?
He is engaged in austerities, Oblivious to the world
And content with the piece of, Land where he can meditate
Is he possessed of perfect knowledge?
He has destroyed the bonds of Karma, And become the first siddha
Or mokshagami *soul, Of this Cosmic Cycle*

From there we went to the *matha* where the evening *arati* was in progress A special prayer was being said in the honour of Goddess Kushmandini, the patron goddess of Shravana Belgola, who was dressed and decorated in jewels and flowers The temple musicians played the *shehnai* and the drums to mark the end of another day

After the ceremonies at the *matha* many of us went to the Tyagi Nivas, to pay our respect to the monk and listen to him discourse on various subjects Finally, tired and fulfilled, the pilgrims dispersed, going to the different *dharmashalas* to rest And gradually the townsfolk also retired for the night Even the village dogs stopped barking as deep darkness descended and enveloped the little town

— SARYU DOSHI

The Three Jewels of Jain Philosophy

Although Jainism came into existence as a dialectic against the authority of the Vedas and the pseudo-spiritualism of an elaborate sacrificial system of worship, its origins go back in time, back to the first stirrings of Indian metaphysical speculation

Jain religion is pessimistic and like Buddhism and other systems of religious thought, it believes in the Cycle of Rebirths, and consequently regards life on earth as painful, longing for liberation.

The path to liberation, the Jains believe, lies in following the path of the Three Jewels: Right Faith, Right Knowledge and Right Conduct But since there can be no Right Conduct before Right Knowledge and no Right Knowledge before Right Faith one must first understand the fundamental religious, metaphysical and ethical aspects of Jain Philosophy. These are: the *Anekanta* Attitude, Jain Metaphysics and Jain Ethics

The Anekanta Attitude

Jain Philosophy, which is based on life and experience, believes that the *Anekanta* Attitude—the many-sided approach, enables one to develop a proper perspective in life The non-violent attitude of the Jains stems from this approach.

Reality, according to the Jains, is many-sided This belief is known as *anekantavada*, *nayavada* and *syadvada* are its two aspects *Nayavada* declares that there are many points of view from which a thing can be looked at and that these points of view are relative Insistence on any one point of view as the only one and absolute one will take a person away from reality. *Syadvada* is a logical consequence of *nayavada* It deals with the various points of view from which one can look at reality comprehensively Essentially, *syadvada* is the recognition of the fact that there is a distinct possibility of reconciling the apparent contradictions of the whole It gives seven ways in which a thing and its attributes can be described Of these, the first three deal with the existence of a thing· of asserting it, of denying it in other contexts, and of seeing its different contexts simultaneously For example, a building is a house if used as a residence, but it would not be a house if it is used as a godown for materials The remaining four classifications of *syadvada* deal with the indescribability of a thing. The first defines this quality, the second the existence and indescribability, the third the non-existence and indescribability, and the last the existence and non-existence combined with indescribability.

The *Anekanta* view enabled the Jains to have a spirit of tolerance towards other religions.

Jain Metaphysics

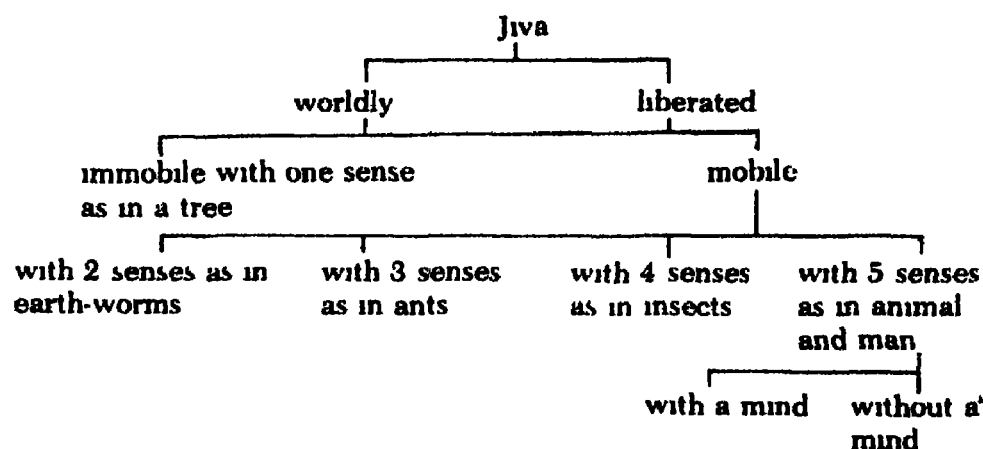
Jainism lays emphasis on the moral responsibility of an individual, and asserts, that each soul is the architect of his own destiny. Man cannot depend on any Supreme Being to help him in his strivings for salvation, as there is none.

One of the basic presuppositions underlying Jain Philosophy is that the universe is made up of eternal substance which can be classified into one or the other of two co-existing and independent categories: the living—known as *jiva*, and the non-living—called *ajiva*. The *jiva* is eternal and immortal but cannot be perceived by the senses. It is neither all pervasive nor of a fixed size. At any given time its size is equal to the body it occupies. With each incarnation it enters a new body and undergoes a change in its dimensions—expanding or contracting so as to fit the body it is to inhabit, 'like the flame of a lamp whose light can fill a small room or a large hall'. By virtue of this quality the *jiva* can range in size from the smallest atom to that of the whole universe.

The *jiva* is pure and perfect: it is pure conciousness. It is also the one that experiences the fruit of *karma*. It has a tendency to go upwards to the end of the universe, where it can dwell as a *siddha* without sorrow, without joy, without birth, without death, enjoying an endless unbroken calm

Ajiva has both form and formlessness. Its form is inanimate matter known as *pudgala* which is perceptible to the touch and possesses colour, taste and smell. The formless aspects of *ajiva* are *dharma* — the principle of motion, *adharma* — the principle of rest, *akasha* — space, *kala* — time These formless aspects give *pudgala* its movement, keep it motionless, give it concrete form in space and produce physical changes of growth and decay in it

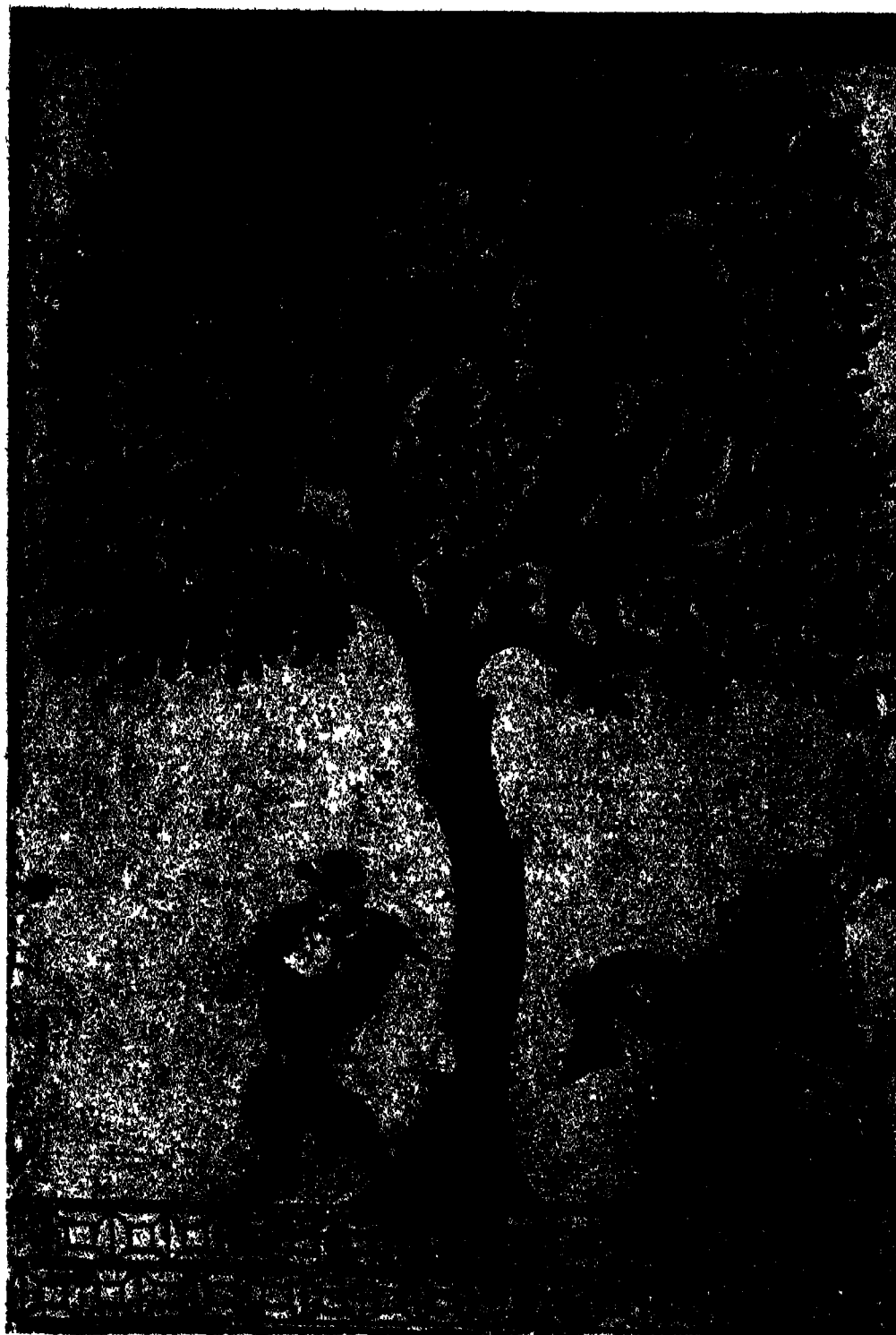
Both *jiva* and *ajiva* in all their aspects, have magnitude.

Jivas fall into two categories the first is the liberated *jiva* that which has successfully freed itself from *samsara*, the Wheel of Rebirths The liberated *jiva* is known as *siddha* That *jiva* which is still circling endlessly in *samsara* is referred to as a *samsara jiva*, a worldly *jiva*. Whenever a *samsara jiva* appears on earth it is born either as an immobile *jiva* or a mobile *jiva*. The immobile *jiva*, a tree for example, possesses only one sense — that of touch whereas a mobile jiva has one or more of the four other senses, those of taste, smell, sight, and hearing. The mobile *jivas* are graded according to the number of senses they possess.

Every *jiva*, according to Jainism is pure, possesses infinite knowledge, power and bliss. But this purity of the *jiva* is obscured from the very beginning because it is infected with *karma* matter. It is this *karma* that keeps the *jiva* entangled in the Wheel of Birth and Death.

The definition of *karma* in this context is that it is a substantive force capable of developing merit and demerit. It consists of fine imperceptible particles of matter which stick to the *jiva* as soot to an object *Karma* matter forms a veil around the soul and hampers its progress towards self-realization and salvation The *jiva*, through its various activities of mind, body and speech, whether good or bad, is constantly attracting *karma* matter. *Karma* matter pours into the soul just as flood waters rush into a pond from all channels. This influx of *karma* into the soul is known as *ashrava*. *Karma* matter not only enters the *jiva* but builds a body around it known as *karma sharira*, which never leaves it

The *jiva* itself is not devoid of certain passions such as anger, greed, pride and deceit These passions known as *kashayas* cause the incoming *karma* to adhere to the *jiva* just as heat will unite with iron.

The tree with the six persons illustrates the six leshyas *of Jain philosophy.* Leshya *(tint) is that by which the soul is tinted with merit and demerit It is of six kinds and colours, three being meritorious and three sinful Meritorious* leshyas *are of orange-red* (pita), *lotus-pink* (padma) *and white* (shukla) *colours, while sinful* leshyas *are of black* (krishna), *indigo* (nila) *and grey* (kapota) *colours The former lead respectively to birth as man and to final emancipation, while the latter lead respectively to hell and to birth as plant or animal*

The picture illustrates the acts of persons affected with the different leshyas *With the desire of eating mangoes a person under the influence of the black* leshya *cuts the trunk of the tree, another affected with the indigo chops off big boughs, a third influenced by the grey cuts off small branches, a fourth affected with the orange-red breaks the twigs, a fifth under the influence of the lotus-pink merely plucks mangoes, and a sixth affected with the white picks up only fallen fruit.*

After being absorbed into the *jiva* the *karma* matter gets transformed into any one of the eight types of *karmas*:

1. *Jnanavaraneeya*· that which obscures right knowledge;
2. *Darsanavaraneeya:* that which obscures right intuition;
3. *Vedaneeya*. arousing (affective states like) feelings and emotions;
4. *Mohaneeya*. that which deludes right faith;
5. *Ayu karma:* determining the age of the individual,
6. *Nama karma*: which produces various circumstances collectively making up an individual existence, like the body and other special qualities of individuality;
7. *Gotra karma:* which determines the family, social standing, etc. of the individual;
8. *Antaraya karma:* which obstructs the inborn energy of the soul and prevents the doing of good actions.

The duration, intensity and quantity of the *karma* matter depends upon the circumstances which cause the flow of *karma* matter into the soul. For example, hostility against knowledge, rebelliousness towards learning and against those who teach, destruction of books, all contribute towards producing knowledge-obscuring *karma*.

These actions, the effects of which have been experienced by the *jiva*, result in some *karma* matter being expurgated from the soul. Now if this process could continue uninterruptedly, then all the *karma* matter could be discharged and the soul could be liberated But unfortunately this is never possible in the normal course of events. For while the old *karma* is being expiated, new *karma* is constantly being formed by the *jiva's* activities. It is virtually impossible for a *jiva* to free itself from the Cycle of Rebirths, unless an active effort is made in the direction of achieving self-realization as prescribed in the religious texts.

For the dissipation of *karma*, the Jain scriptures advocate as the first step that all channels through which *karma* flows into the soul be stopped so that no additional *karma* can accumulate This is possible by self-control and freedom from worldly attachments. The practice of vows, carefulness in speaking, walking, laying down things, self-control, observance of ten kinds of *dharma* and meditation will block the inflow of *karma* and protect the *jiva* from the impurities of fresh *karma*. This process of stoppage is known as *somvara*

Once all ingress of *karma* has been plugged the next step is to remove the *karma* that has been accumulating over the ages This calls for destruction termed as *nirjara* The *karma* that remains has to be annihilated through the blaze of austerities and penance. The soul which was until now bedimmed by the dust of *karma* matter will shine like a mirror as soon as the dust has been wiped off. Then, it will revert to its pure transcendental form and attain *moksha*

Jain Ethics

For the deliverance of *jiva* from the Cycle of Rebirth the spirit must subdue matter and triumph over it The way to *moksha* is through the practice of Three Jewels. Right Faith, Right Knowledge and Right Conduct The belief in the fundamental principles is the Right Faith, the recognition of the real is Right Knowledge and freedom from attachment and aversion is Right Conduct. The path of virtue is the path to self-realization and from there to *moksha*

Jain scriptures enjoin the practice of five *vratas*, vows They are· *ahimsa* — non-injury, *satya* — speaking of truth, *asteya* — non-stealing, *brahmacharya* — abstinence from sexual pleasures, *aparigraha* — shunning from worldly wealth

These vows are the same for the laity as well as the ordained persons, but differ in the degree of strictness advocated in their observance The nuns and monks must practise them much more rigorously, than the householder. A householder can and may, for a limited time, practise the vows strictly to ascertain if he will be able to take up ascetic life later

The Jain religion emphasises that individually a man is born, individually he dies and with individual effort he can free himself; there is no God or Supreme Being that can lift him to salvation. In this world of pain and sorrow individual souls must themselves struggle for emancipation and realize the true nature of the soul as the highest state of *moksha*

— T G KALGHATGI

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The Legend of Bahubali
the quintessence of quest and conquest

In any Jain temple the central figure of worship is that of a Tirthankara. How is it then, that the largest Jain figure in India is not a Tirthankara?

The monolithic statue atop the Vindhyagiri hill at Shravana Belgola represents Bahubali, the son of Adinatha, the first of the twenty-four Jain Tirthankaras To the Jains he represents the first *moksha-gami* soul of this cosmic cycle and for that reason he occupies an exalted position — almost equal to that of the Tirthankara — in the Jain pantheon Apart from that it is the story of Bahubali, his mental and physical qualities, his handsome appearance and his severe austerities that have made a deep impression on the minds and the hearts of the Jains inspiring reverence and heart-felt adoration The universal worship of Bahubali is based thus on his individual spiritual achievement in a setting which was as great and glorious as his own personality

He was born many aeons ago, when the cosmic-cycle was on its downward path and moving from the period of enjoyment and bliss to that of turmoil and hard work, as the son of Tirthankara Rishabha

Rishabha was the king of Ayodhya and his mission in life was to guide mankind along the path of righteous living to salvation He established the first social order and taught the people the various arts and crafts such as of warfare, agriculture and commerce as well as writing and artistic expression

Rishabha had two wives, to the first were born ninety-nine sons and one daughter and to the second, one son and one daughter After many years as a happy householder, Rishabha realizing the ephemeral nature of worldly existence left to explore, in the solitude of the forest, the potentialities of the *atma* — the soul — to attain a state of eternal peace, knowledge, spiritual power and happiness, which manifest themselves as innate properties of the soul

Before Rishabha embarked on his spiritual quest, he appointed son Bharata, as the ruler of Ayodhya and gave son Bahubali, the principality of Podanapura

In course of time there appeared in Bharata's armoury a *chakra-ratna* — the divine wheel — ensuring that Bharata would become a *Chakravartin* It was an indication that Bharata should go forth to conquer the world. And so he did, The *chakra* led Bharata and his army from one kingdom to another, all the kings bowing to Bharata and accepting his suzerainty Flushed with triumph and success, Bharata returned home but to his utter amazement the *chakra* stopped in front of the portals of his kingdom signifying that some territory remained unconquered Bharata was perplexed but learnt from the *jyotishis* that the reason was that his brothers had not accepted his sovereignty Bharata sent a messenger to his brothers to accept him as the *Chakravartin* But rather than become his subjects, they decided to renounce the world, pulled out their hair, and became ascetics in their father's religious order Only Bahubali did not join the ascetic order nor did he recognize Bharata as the *Chakravartin* 'Why is it so', mused Bharata 'Why should not my dear brother rejoice in my *Digvijaya*?' Bharata hit upon a solution He bade a messenger to go to Podanapura to invite Bahubali to join the celebrations of the *Digvijaya*

When the messenger was ushered into the audience hall of Bahubali he sought permission and conveyed that 'Bharata remembers his younger brother Bahubali with affection and wishes him to join the celebrations as a mark of obeisance so that his *Digvijaya* is complete'

Bahubali's face creased with a frown He replied, 'Go back to Bharata and inform him that my father gave this territory of Podanapura to me and I have no desire to bring it under the

1, 2. A painted wooden manuscript cover, patli, featuring the battle of Bharata and Bahubali as well as Bahubali's austerities.
This early example of miniature painting is unique in its theme and treatment of showing Bahubali as a warrior and as an ascetic.
Collection and Copyright: Kusum and Rajeya Swali

3-5. Details of Figs. 1 and 2

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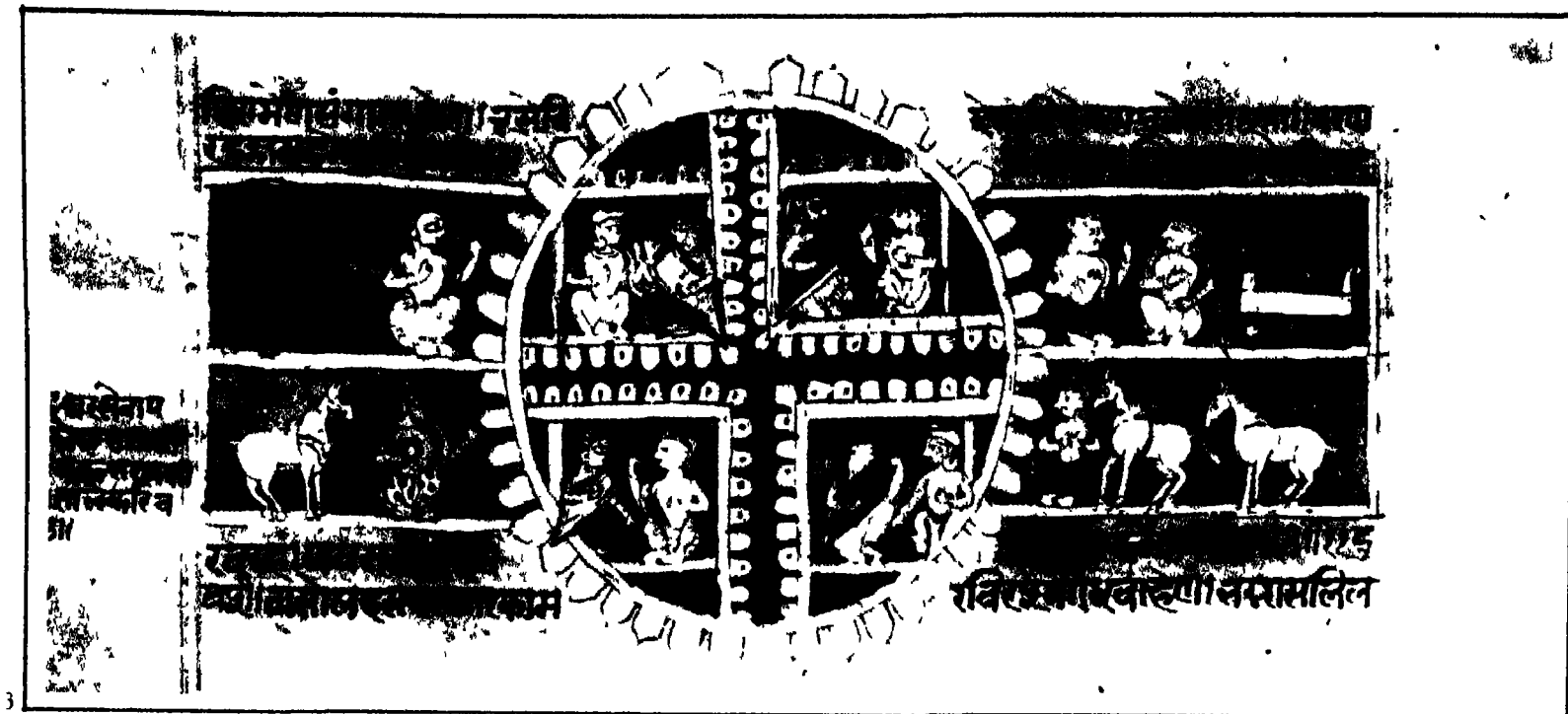
6 *Bharata's army resting outside a fortified town Folio from the* Mahapurana *painted at Palam near Delhi in A D 1540 Collection The Digambara Jain Bada Mandir, Jaipur*

7 *Rather than become subjects of Chakravarti Bharata, his ninety-eight brothers chose to pull out their hair and renounce the world to become ascetics in the religious order founded by their father Lord Rishabhadeva Folios from the* Mahapurana *painted at Palam near Delhi in A D 1540 Collection The Digambara Jain Bada Mandir, Jaipur*

8 *Bharata and Bahubali fighting in water, folio from a manuscript of the* Mahapurana, *painted c A D 1420, probably Delhi School, Collection Shri Digambara Jain Naya Mandir, Old Delhi*

9 *Bahubali meditating, folio from the manuscript of the* Devasano Pado Kalpasutra *and* Kalakacharyakatha *painted towards the end of the fifteenth century at Gandhara Bandar in Gujarat Collection The National Museum, New Delhi*

supremacy of any other ruler even if he be my elder brother Does he not have a large enough empire to satisfy his great ambition? Why are his eyes turned towards this land?'

The messenger said, 'Pardon me, for I am but a humble servant, but I have seen the ways of kings For Bharata to be a *Chakravartin* it is necessary that all accept his overlordship He has the *chakra*, the function of which is to annihilate all opponents and he also has the *danda* — the symbol of punishment And your presence at the court of the *Chakravartin* will enhance your position, prestige and enrich your possessions '

Bahubali, infuriated, shouted, 'Be gone immediately You have the impertinence to try and instil fear in me with the mention of the deadly *chakra* and powerful *danda*, and at the same time allure me with favours? Get out at once! But for your position as a messenger, I would have thrown you into the dungeon for this insolence '

Before departing the messenger said, 'I have a word to say King Bharata wishes to be a *Chakravartin* and desires to complete his *Digvijaya* He will not hesitate to crush opposition with the *chakra* and *danda*'

Bahubali said contemptuously, "Oh! what *danda* and what *chakra*! Even a potter has his wheel and his rod Let there be war if that is what Bharata's greed and pride dictate ' Thus ended the negotiations

The armies of the two brothers stood opposite one another in angry confrontation The battle began, arrows flew in both directions and soldiers lay dead everywhere The elder statesmen of both sides, unable to bear the sight, came to the centre of the battlefield and called a halt to the fighting They appealed to the two brothers that it would be a catastrophy if the sons of a Tirthankara caused such needless bloodshed Instead, they suggested that since the dispute for supremacy was between them — two individuals — it could be settled in the form of a duel with one another It would be a good way to establish the winner

Accordingly, the two brothers first went through *drishti-yuddha* — the fight of staring each other down, *jala-yuddha* — fighting in water, and lastly *malla-yuddha* — a wrestling bout Bahubali won the first two duels and while fighting the third easily overpowered Bharata Lifting him high, ready to dash him to the ground, Bahubali was suddenly overcome with fraternal feelings and remorse, he put his brother down gently It was a moment of utter humiliation for Bharata and in desperation he ordered the *chakra* to attack Bahubali The *chakra*, however, made three circles around the head of Bahubali and stood suspended After all, Bahubali was the winner of the duels

For Bahubali this was a moment of total disillusionment with the ways of the world He was disgusted that greed and pride could lead to such fraternal conflicts. Without a moment's hesitation he left for the forest While on his way to the forest Bahubali wondered

I have turned my back
On the world of conflict,
Of passion, of hate, of anger,
Of greed, of deceit
It hurts to think that
I should have been the epicentre,
The cause primaeval, of all this strife!
'STRIFE' did I say?

Ah, it was the very doom,
The enveloping gloom
Thickening and thickening
Around the arena

Gleamed only the Chakra,
Standing steadfast in attendance,
To think of it is to fall

...evices
To think that the Chakra was hurled
By Bharata, my brother,
My elder brother
My dear elder brother,
Respected and revered,

More so, in the absence of
The father Thirthankara
Adinath
Whose Samavasarana, the holy refuge
Of the afflicted
Breathes and instils peace, par excellence

Did your omniscience mirror
The events, Father?
Dart by dart —
The fiery flow of gazes
Splash by splash—
The surge of shifting walls of water
Grip by grip—
The wraps of warrior's entangled frames

H... d him lightly
O... houlders!
Th... e MOMENT—
Mo... what. Revenge? NO!
The... of disenchantment,
And... erance!
That... e point
Of t... ng of the ways
Tha... he moment of final victory
An... al defeat
T... the moment when Cosmos
S... nto the size of a peanut
... ace vanished
... e haze of a vapour!
... gh I laid him down
... er so gently
... n the ground,
My humility prided in
The pinnacle of power it had mounted

What made my brother accept, I wonder
The three contests
Of foregone conclusions?
My build, my power, my prowess
Were there for all to see
The invincible army of the Chakravartin
Was there, too, for all to see
Denying him the use of his unmatched power
On the battle-field,
Granting me the use of my superior might
In combat, face to face,
Was destiny's way of
Inflicting a cruel joke
Methinks, Bharata could have said
'NO'
To the chagrin of the
Old wise ministers of
The warring camps
Who joined hands to champion
The cause —
Not of Bharata, nor of me, Bahubali,
But of Thirthankara Adinath, our father
Whose sermon of non-violence
Would have lain bleeding mortally
Under the clank of swords
And the trample of tuskers!

So what?
War being war,
My brother could have said 'NO',
But he did not.

The scales stood heavily tilted
Against him.
The dice stood heavily loaded,
Favouring me.

I clashed,
And clashed,
And clashed
To humble him down
I used my strength
Shamelessly
To vent his fury
He summoned his Chakra
Aggresively
Safe in the thought, perhaps,
That I could not smother him
Safe in the thought, perhaps,
That he could not obliterate me —
The two, in whose veins flows
The blood of the Tirthankara,
The two, whose cheeks
Are washed with the same
Salt of tears,
In shared remorse

When I lifted him aloft the shoulders,
When he hurtled his Chakra on me,
That was the moment
Of the dawning of the Truth!
'It is not the futility of the act
But the multiple injury of the intent
That is violence '

To atone for the sin,
To light a lamp,
In the dark recesses of the mind,
I now seek the solitude of the forest
I long for the light that will defy
The glory glitter of the Chakra
The light that will cover in effulgence
Not only the mind and the heart
But will also dispel the crafty darkness
That shelters itself
Under the base of the lighted lamp
Under the two bare-feet
That will be compelled to occupy
The land that belongs to the Chakravartin
Will the Light also be his gift?
Only the father Thirthankara —
The omniscient one —
KNOWS

In the forest Bahubali pulled out his hair and assumed the *kayotasarga* pose of the Jain ascetic He stood still in total meditation, so much so that creepers wound themselves around his arms and legs, anthills sprang up at his feet, and birds nested in his hair and beard In spite of all this severe self-mortification he did not attain *kevalajnana*

Perturbed at Bahubali's condition, Bharata and his two sisters enquired of their Tirthankara father the impediment to Bahubali's acquiring *kevalajnana* Through his omniscience Tirthankara Adinatha informed them that the reason was resentment on Bahubali's part, the thought that he had to stand on Bharata's land rankled within him Adinatha said to Bharata, 'Go and offer homage to the meditating *muni* '

Thereupon Bharata and his two sisters went to the forest The two sisters pulled away the creepers that had grown around him, and whispered, 'Dismount from the elephant, Oh Revered Brother!' For the first time Bahubali's perception opened itself to the spoken word Whose voice was it? What elephant is it talking about, wondered Bahubali In a flash he understood that the elephant alluded to was the elephant of pride And when Bharata paid obeisance to him, his act of affection and humility dissolved all resentment within Bahubali Immediately he attained the state of *kevalajnana* and thereafter *moksha*. The ultimate conquest had been made, the quest was complete

— L C JAIN

Shravana Belgola
in legend and history

For over two thousand years, Shravana Belgola has been not only an important holy place of the Jains but continued to remain so—a distinction few historical or pilgrimage centres can claim. Many legends and literary works describe its antiquity, but these cannot be substantiated by historical facts and details. It is only after the seventh century that reliable information about the place is forthcoming. However, inscriptions and legends clearly indicate that because of its enchanting natural setting, serene and tranquil atmosphere, the place was conducive to penance and austerities and was sought after by ascetics, teachers and pupils of the Jain faith from as early as the third century B.C.

According to the Digambara Jain tradition the legend of Bhadrabahu and Chandragupta Maurya signifies the migration to south India of the last Shrutakevalin teacher along with his disciple king This legend receives mention in the earliest extant record engraved on the rock near the Parshvanatha Basti on the Chandragiri hill at Shravana Belgola. This inscription, assignable to sixth/seventh century A D., on paleographic grounds, registers the death of a Jain ascetic, Prabhachandra, by *samadhi*. It states: 'Bhadrabahusvami, of a lineage rendered illustrious by a succession of great men who came in regular descent from the venerable supreme *rishi*, Gautama-ganadhara, his immediate disciple, Loharya, Jambu, Vishnudeva, Aparajita, Govardhana and other teachers', being 'acquainted with the true nature of the eight-fold great omens and a seer of the past, the present and the future, having learnt from an omen and foretold in Ujjayani a calamity lasting for a period of twelve years, the entire *samgha* (Jaina community) set out from the north to the south and reached by degrees a country consisting of many hundreds of villages and filled with happy people, wealth, gold, grain, and herds of cows, buffaloes, goats and sheep.' The inscription then mentions that an *acharya*, Prabhachandra by name, accomplished *samadhi* In the statement noted above, it is indicated that the country to which they came comprised of *janapadas* and villages, suggesting that the land around Shravana Belgola was quite populous and prosperous as compared to the country from which they hailed.

Although the interpretation of this inscription has aroused much controversy particularly in the identification of Bhadrabahu and Prabhachandra, it is now widely accepted that the Bhadrabahuswami of the legend and the inscription are one and the same person—the Shrutakevalin and his disciple Prabhachandra in all likelihood Chandragupta, the Mauryan King. Incidentally the inscriptional reference to Bhadrabahu and Chandragupta reveals that by the seventh century A. D., the tradition that Bhadrabahu and Chandragupta had lived on Chandragiri or the Chikkabetta at Shravana Belgola and had accomplished *samadhi* there, had taken deep roots Also, because of its close association with Chandragupta Maurya, the smaller of the two hills came to be known as Chandragiri.

The story is again recounted in Digambara Jaina literature, especially in *Bhadrabahucharite* of Ratnanandi (dated about A.D 1450) and *Rajavalikatha* of Devachandra (dated about A.D. 1840) testifying to the popularity and continuance of the legend for more than a thousand years.

The migration of Bhadrabahu, Chandragupta and great *acharyas* like Aristanemi and Vishakhacharya to the south, helped to spread Jainism in south India With Shravana Belgola as the epicentre of intellectual and religious activity, the Jain missionaries moved to Chola and Pandya *deshas* especially under Vishakhacharya who was, on completion of the mission, welcomed back.

After Bhadrabahu and Chandragupta, we hear of another great ascetic Kundakundacharya by name associated intimately with Shravana Belgola. A number of inscriptions refer to this

great preceptor and author as the most profilic proponent of Jainism in south India. He is also accredited with activating the *mula-samgha* and its various *ganas* and is claimed to have attained the power, by his arduous and eminent character, of moving in the air An inscription of third century A D. gives his name also as Padmanandi Unfortunately, the date of this *acharya* is not yet determined Modern scholars place him somewhere between second and fourth century A D There are yet others who assign him to the beginning of the Christian era

Another inscription on the same hill dated about A D 650, mentions that a 'great *acharya* named Aristanemi, belonging to a *samgha* which came to the South under the leadership of great *acharya* (name defaced) after giving up the whole group (*gana*) and food, mounting the hill *Katavapra* liberated himself through *shukladhyana* attaining perfection. King Dindika was present there as witness.' The use of the word *Katavapra* refers specially to the Chikkabetta or Chandragiri, the smaller of the two hills and is translated as the 'Hill of Tombs' It may be noted here that during the seventh century A D this place sanctified by Bhadrabahu had come to be regarded as suitable for *samadhimarana* for the Jains and had become renowned as a holy *tirtha*. *Katavapra* is thus equivalent to *samadhigudda* in Kannada and its reference is continued to the small hill. Sometimes the term Belgola or Velgola is also employed in the inscriptions of the seventh century A.D In all probability the term Belgola refers to the town or village proper while *katavapra* denotes the small hill The term Belgola or Velgola means 'fair-lake' which possibly refers to the pond at the foot of the Vindhyagiri hill near the town This view is supported by other words like *dhavalesaras*, *svetasaras*, meaning white lake or fair lake. These words also occur in the inscriptions of this place The intimate association of the fair lake or white lake with *shramanas*, Jain ascetics, suggested the name as Shramana Belgola or Shravana Belgola for this place.

The information on Shravana Belgola and the important personalities connected with it after Kundakundacharya from the early centuries of Christian era till about the beginning of the ninth century A D is rather meagre Evidently, the intervening period seems to have been one of turmoil and warfare among the lesser chieftains to gain power The Ganga inscriptions in and around Shravana Belgola reflect this situation Nevertheless, it may be surmised that by about the seventh century A. D , in Karnataka, the region around Shravana Belgola was under the political hegemony of the Gangas of Talakad, who had acknowledged the sovereignty of the Chalukyas of Badami and later of the Rashtrakutas and of the Kalyani Chalukyas.

The earliest Ganga record is a Kannada label inscription near the Chandranatha Basti on the Chikkabetta stating that the *Basadi* is of Sivamara, who is identified with Ganga King Sivamara II (*c* A D 800) But this identification is questionable as the Chandranatha Basti is stylistically assignable to not earlier than tenth century A D and the record, on paleographic grounds, to the ninth century A D The only record of the Gangas that can be precisely dated is that written in the 15th regnal year of King Satyavakya Permanadi who may be identified with Ganga Rachamalla II (A D 870-919). This puts the date of the record to A. D 884-885.

It is not necessary for us to consider the details of the political history of Gangas, who were intimately associated with Shravana Belgola; suffice it to note that the members of Ganga dynasty were greatly devoted to the Jain faith.

The most illustrious person of this period is Chamundaraya, the minister of Ganga Marasimha II and Rachamalla IV He combined in himself the best of the qualities of heroism, learning and devotion, the last one expressed through his determination to carve out the greatest

standing monolithic statue from natural rock, blending nature with the universe Six inscriptions record Chamundaraya's connection with Shravana Belgola. He is renowned for the erection of the colossus Gommata or Bahubali, on the Vindhyagiri in Shravana Belgola.

There are several interesting accounts about how Chamundaraya conceived and caused the colossus to be carved on the Vindhyagiri hill. These accounts are in the form of inscriptions and literary works like *Bhujabalicharite* (A D 1614) and *Rajavalikathe* (A. D 1840). A twelfth-century inscription composed by Boppana Pandita identifies Gommata with Bahubali or Bhujabali and states that he was the son of Puru and the younger brother of Bharata There was a struggle between the two which resulted in Bahubali resigning his claims and retiring from the world in order to do penance He became a *kevalin* and attained such eminence by his victory over *karma* that Bharata erected at Podanapura his image 525 bow-lengths in height, which came to be known as *Kukkuteshvara* In course of time the image became invisible to all except the initiated But Chamundaraya, having heard a description of it, set out with the desire of seeing it Finding, however, that the journey was beyond his power, he resolved to erect such an image himself, and by his own efforts succeeded in getting this statue of Gommata sculpted and consecrated.

The account in the *Bhujabalicharite* is substantially similar to some variations in details.

A different version is given in the *Rajavalikathe* Starting the account with eulogy of the prowess and valour of Chamundaraya, it goes on to state that his mother hearing it read in the *Adipurana* that in Podanapura there was an image of Bahubali Deva, 525 bows in height, was filled with a desire to see it Chamundaraya, with his mother Kalika Devi, set forth to see it, vowing not to taste milk or fruit until they did They went by marches, attended by their forces, and at each camping-ground where they halted they set up a Jinalaya. Thus they arrived at the hill which bore the *nishidhi* of Bhadrabahu Swami On that night Padmavati Devi appeared in a dream to both mother and son and said, "You will not be able to go to Podanapura Here, on the larger hill, is a stone image of Gommata Jina, which was worshipped by Rama and Ravana and seen by Mandodari It is covered up with stones, Purify yourselves, and going to the rock on the smaller hill, shoot an arrow to the south, when, before the sound dies away, the image will rise and appear" At sunrise on the morning after that dream, on shooting an arrow as directed, the image of Bhujabali Yati, which had been hidden by stones, appeared, and proved to be of the height of 13 men.

Erecting a platform round it and building *Chaityalayas*, Chamundaraya, having collected coconut milk and the five-nectars, performed the final anointing four separate times But the anointing liquid would not descend lower than the navel, Being greatly distressed by it, he besought all the priests there to perform the anointing. Still the liquid would not go below the navel. At this moment Kushmandini Devi presented herself in the form of an old woman, with a little drop of milk in the shell of half a white *gulla kayi* fruit and said, "Let my faith be tried" (by anointing the image with the milk she had brought), whereon they all derided her. But some of the priests, taking her offering, poured it on the head of the image, when, instantly, it ran down all over the image and covered the hill and town, whence the town was named Belgula, from the white *gulla* fruit.

All accounts agree in stating that it was the story of the gigantic image at Podanapura that led Chamundaraya to have the colossus at Shravana Belgola made. The inscriptions at the side of the colossal image makes it clear that Chamundaraya had it made There is a general consensus of opinion that the year of consecretion of the statue is A.D. 981.

We have already noted that inscriptions of Shravana Belgola identify Gommata with Bahubali. The use of the term Gommata for Bahubali seems to be peculiar to Karnataka and as such need a little explanation There has been great deal of discussion about the derivation of this term Gommata and it is now generally accepted that the meaning of the word is beautiful. In fact Bahubali is described as Manmatha or Kamadeva in literary works like *Purvapurana* and *Adipurana*. This is borne out by the Gudnapur inscription of Kadamba Ravivarman (*c* A D. 485-519) which refers to a *Kamajinalaya* as an abode for Manmatha and evidently implying a temple enshrining Bahubali Incidentally, this inscription not only takes the worship of Bahubali to the sixth century A D. but also indicates that Manmatha is the original term from which Gommata must have been derived

Another explanation for this term can be the belief that Chamundaraya himself was called Gommata or Gommataraya. It was customary in south India from the sixth century onwards, if not earlier to name the shrine or the main image after the patron king or chief who commissioned it Several such examples exist the *Kailasanatha* temple at Kanchi erected by Pallava Rajasimha is named after and referred to in the inscriptions as Rajasimheshwara; the temple built by Pallava Mahendravarman II as Mahendravarmeshwara, that built by Raja Raja Chola at Thanjavur as Rajarajeshwara, and that built by Chalukya queen Lokamahadevi at Pattadakal as Lokamahalaya In keeping with this tradition, it is likely that the colossus erected by Chamundaraya was named Gommateshwara from Gommata

From the time of Chamundaraya, the use of this term Gommata or Gommateshwara for Bahubali seems to have become quite a common feature in Karnataka Apart from the Gommateshwara at Shravana Belgola two more colossal images of Gommata are known, both from South Kanara district of Karnataka, one at Karkala (about 13 m high) and the other at Venur or Enur (about 11 m high) set up in A D. 1432 and A D 1604 respectively An earlier representation of Bahubali occurs in the rock-cut cave of Chalukyas of Badami at Badami datable to seventh/eighth century A.D

Literary reference in the *Rajavalikathe* to the head-anointing ceremony or *Mahamastakabhisheka* of the Bahubali or Gommata performed by Chamundaraya and the incident of his having been humbled by Kushmandini appearing in the form of Gullakayajji, has already been noted Evidently, the ceremony has been a very important event right from the very beginning The earliest known ceremony on record took place in A D 1398 and from then onwards this great event seems to be taking place periodically Graphic descriptions of the *Mahamastakabhisheka* for Gommateshwara at Shravana Belgola occur in numerous literary works At least two Kannada texts of seventeenth/eighteenth century A.D. describe the auspicious and great event Of these, the description given by Anantakavi in his *Gommateshwaracharite* (c A D. 1780) deserve a special mention as he tries to recapture the grandeur of the function vividly and visualizes the same as taking place in the presence of Chamundaraya. The poet devotes the entire fourth chapter or *Sandhi* of his work to the description of the event of which a brief account is given below.

Beautiful damsels carried milk, curds, ghee, fruits, coconut and sugar, in large baskets (*hedige*) to the summit of the hill While different types of crackers and fire works were being ignited several auspicious musical instruments were being played and amidst the light of hundreds of torches (*divatige*), the damsels took also various kinds of flowers, perfumes and fruits to the hill top Women dressed in a variety of apparel and decorated with ornaments carried 1008 shining metal pots (*kalashas*) full of scared water, on to the hill and placed them on heaps of rice near the Bahubali image The congregation of people applauded with *jayaghoshas*. The Indras (priests of Jaina temples), after duly worshipping the Kalashas, and saluting the

pontiffs, sought permission for the commencement of the anointing ceremony Having obtained the permission, the Indras, chanting the relevant *mantras* worshipped Jina, and the ablution (*abhishekha*) started. The water poured over the head of the Bahubali image sprinkled around and covered the entire hill. People standing on the specially built *attale* (scaffolding) collected water filled *kalashas* from persons standing below, while returning the empty ones. The kettle-drums sounded, several bells jingled, music and dance by courtesans (*ganikas*) were performed, at different places.

Baskets full of grated coconut kernel were emptied over the head of the image of Jina. Then again, slices of banana fruit, sugar, ghee, seeds of pomegranate and milk, were poured and several types of *diparatis* were offered

Different kinds of flowers, scented water curds and other substances were poured over Lord Jina and the image of Bahubali shone with a new lustre. Then again thousands of metal pots full of scented water were emptied over the image and *abhishekha* with pure water was performed. After the completion of the *abhishekha* a curtain was drawn across the image and was decorated with garlands of flowers.

With the sun setting in the west, thousands of stars appeared in the sky. But the torches (*divatige, hilalu, panju*) lit near the hill far exceeded the number of stars in the sky The crackers and other fire-works that were ignited during that time gave a celestial touch to the occasion. Then the curtain was unveiled and several preparations of cooked rice like *paramanna* (cooked rice mixed with sugar and milk), *ajyanna* (cooked rice mixed with ghee), *chitranna, amritanna* (cooked rice mixed with milk) and other sweetmeats were offered to Bahubali.

Meanwhile the sun rose in the east and the pontiffs and the *Shravakas* (the lay worshippers of Lord Jina) uttered cries of joy *Ratnadarati* (waving a lamp bedecked with jewels) was offered and the ceremony was concluded with *Shantidhara*

Chamundaraya praised the *Kantuhara* (Bahubali) with utmost reverence The Indras adored the *Shrutakevalins* and the congregated *bhavyajanas* sung the glories of Lord Bahubali. The image of Bahubali was adorned with ornaments bedecked with the nine jewels (*navaratnas*) and then the eight-fold (*astavidha*) *archanas* were performed The throned pontiffs — Charukirti, Lakshmisena, Devendrasuri, Gananandi, respectively were honoured

As a part of the anointing ceremony, Chamundaraya donated a seat (*pitha*) decorated with five types of pearls, sandles, and *kamandalu*, etc, to Charukirtimuni. He honoured with due tributes the then contemporary poets and scholars. Oil-bath was caused to the beautifully carved Brahmadeva image. Different types of oblations were offered and the image was unveiled. Every one of the congregation prostrated to Lord Gommateshwara and several coconuts were broken as a part of worship The attendant deities and the *Yakshas* were also worshipped.

Amidst the light of numerous torches, crackers, and the fire-works, people proceeded down the hill. The saints and the royal personages walked in the main roads named after the Sun and the Moon and reached the *matha* in the town. Chamundaraya who caused the statue to be erected and who performed the great anointing ceremony, was praised by one and all.

Shravana Belgola, continued to receive attention from the later Ganga rulers, although political conditions were somewhat unsettled during the tenth-eleventh centuries A.D. Being staunch followers of the Jina, they were invariably associated with the development of Shravana Belgola making it a renowned centre of Jainism and an important seat of traditional learning.

The revival of Jainism at Shravana Belgola, started under the Gangas, was turned into a Golden Age by the Hoysalas. Many members of the royal household and feudatories evinced keen interest and devotion in constructional and religious activities at Shravana Belgola and the other centres in the neighbourhood There are nearly fifty inscriptions of the Hoysala period at Shravana Belgola, but these do not throw any light on the political events. They however, give details about some generals and officials under the Hoysala kings who were devout Jains including their kith and kin who were devotees.

Of the Hoysala kings, generals and officials, special mention may be made of the munificence of Shantaladevi, the famous queen of Vishuvardhana, mentioned in several inscriptions. She was responsible among other acts of devotion, for the construction of the Savatigandhavarana Basti. While Laxmimate, wife of Gangaraja, built the Eradukatte Basti, in A.D. 1118 Gangaraja himself was responsible for the construction of the *Suttalaya* round the Gommata statue. Pochavve, mother of Gangaraja, caused the Parshvanatha Basti to be constructed on the Chandragiri hill. Achaladevi, wife of Chandramauli, another Hoysala minister got the Akkana Basti built in the town Hullarasa was another general who had close connections with Shravana Belgola

After the Hoysalas, Shravana Belgola quietly came under the hegemony of the Vijayanagara rulers. Of the five records of this period, the one of Bukka I dated A D 1368 is described as the royal charter of rights granted in favour of the minorities of the state. Many Jaina teachers are eulogized in the records at Shravana Belgola dating from the eleventh century A D. onwards They refer to academic disputations to uphold the principles of Jainism. These also indicate a challenge that Jainism had to face in the wake of the rise and popularity of Virashaivism, Vaishnavism and Srivaishnavism Chalukyas of Kalyana adopted a policy of religious tolerance, and thus helped to a great extent the spread of Jainism. The period witnessed socio-religious reform and it resulted in the followers of several schools trying to protect their interests It is in this context that the records of Bukka I dated A D. 1368 are to be studied.

Bukkaraya, in order to resolve the conflict between *Bhavyas* (Jainas) and *Bhaktas* (Srivaishnavas) over certain matters of privilege and procedure decreed that there was no distinction between the two creeds and both of them ought to be treated equally. Tirumala Tatayya, the Srivaishnava leader, with the permission of the *Bhavyas* was to collect 1 anna per annum from each door (house) of the Jainas in the kingdom for providing bodyguards to Vaishnavas of Belagula-Tirtha and from out of the remaining sum to repair and renovate the ruined Jinalayas after providing twenty bodyguards to the God. This compromise brought about by the king could be considered as an award, a declaration of rights and freedom of religion and worship

The Wodeyars of Mysore continued to give royal patronage to this great Jain centre. Chikkadevaraja (A D. 1672-1704) seems to have either renovated or enlarged the pond in the village and it is named after him in the record of Dodda Krishnaraja dated A D 1723 This king made a gift of eight villages beside *kasabe Belgula* for worship and offerings for Gommata and the village *Kabale* for maintaining a feeding house by the side of the pond. The later Maharajas of Mysore kept the tradition of extending patronage to this Jain pilgrimage centre alive.

— L. K. SRINIVASAN

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Gommateshvara Charite of Anantakavi, the extract of the manuscript supplied by the Institute of Kannada Studies, Mysore

The Mahamastakabhisheka

The *pratishthapana mahotsava*, the consecration ceremony, of the great Gommateshvar image took place:

in the Kalki year six centuries
in the praiseworthy (cyclic) year Vibhava
in the month of Chaitra
on the fifth lunar day of the bright half of the month
on Sunday
when the Lagna or Zodiacal sign of Kumbha (Aquarius)
was in the ascendant
with the yoga called Saubhagya
and the lunar constellation being Masta (Orion head)
in the small hour of the night
in the city of Belgola.

		Mesha	Vṛshabha	Mithuna	
Mina	Ravi 10	Sukra 5 Rahu 7	Chandr 4 Guru 3	Kuja	
Kumbha	Lagna Budha 2	Position of the planets on 13th March 981			Karkataka
Makara					Simha
			Sani 6 Ketu 1		Kanya
	Dhanu	Vṛschika	Tula		

This horoscope shows that the time indicated is Sunday, 13 March 981 from 3.12 a. m. to 5.08 p. m. the day according to Indian calculations being from sunrise to sunset.

The consecration rites were conducted according to the rules prescribed in the Jain texts by Chamundaraya, the commander-in-chief of the kings of the Ganga dynasty of Talakad. It was a grand event, its scale befitting both the huge size of the image as well as the exalted status of the *yajamana*, the host — Chamundaraya.

Among the many rituals in the consecration ceremony there is the *abhisheka* or the sacred bath. When Chamundaraya attempted to perform the *panchamritabhisheka* or lustration of image with five substances: milk, curds, ghee, saffron and water, the liquids would not descend below the navel of the figure. Vast quantities of these were poured over the figure but to no avail. Chamundaraya, filled with grief and consternation, tried again and again but his intention to perform the head-anointing ceremony, to bathe the image from top to bottom, could not be realized At this moment the celestial nymph Kushmandini assumed the form of a poor old lady and carrying the *panchamrita* in a *beliya gola* or a small silver pot appeared in front of Chamundaraya. She indicated to Chamundaraya that she would like to anoint the statue with the liquid in her little pot and Chamundaraya burst out laughing at the absurdity of the proposal—of attempting what had not been in his power to effect. He, however, permitted her to do so. And to the utter astonishment of all who had assembled there, the few drops of *panchamrita* from the little vase covered the image fully. Chamundaraya immediately realized and repented for having succumbed to unworthy feelings of pride and arrogance at having caused such a magnificent statue to be sculpted. He now approached the task with humbleness and devotion and the *panchamrita* covered the image from head to toe. From that time the town came to be known as *Beliya gola*, the silver vase, and the head anointing ceremony was performed periodically.

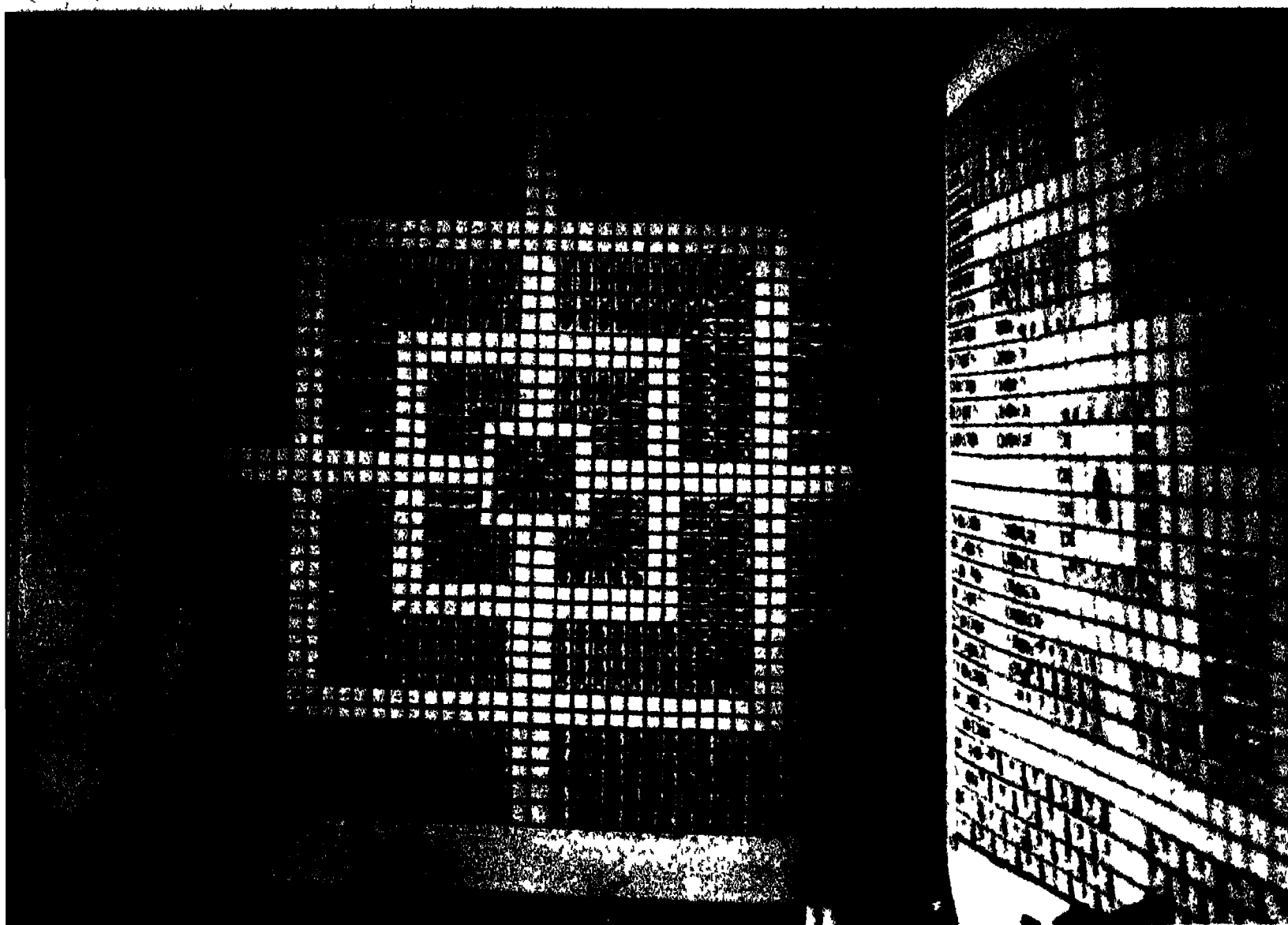
The *abhisheka*, as a rule, is a daily event for any image in worship, but the colossal size of this image makes it impossible. Thus, only the feet of the image are bathed daily in what is known as *pada-puja*, and the head-anointing ceremony or the *mastakabhisheka* performed occasionally Later the ceremony of *mastakabhisheka* came to be termed as *mahamastakabhisheka* as it was performed at certain conjunctions of the heavenly bodies at intervals of several years, usually after 10 to 15 years. The ritual is impressive and spectacular with many monks and priests, and thousands of pilgrims taking part in it. The *mahamastakabhisheka* is popularly known as the Grand Festival of Shravana Belgola.

The festival begins a few days earlier and terminates a few days after the day of *mahamastakabhisheka* During this period various festivals and *pujas* take place Thousands of pilgrims and spectators throng at Shravana Belgola for the occasion, giving it a colourful festive air.

On the morning of the *mahamastakabhisheka* day the court-yard in front of the colossus presents a glorious sight. On the ground, strewn with layers of fresh green paddy, 1008 coloured *kalashas* or pots are arranged in a geometrical pattern. Each pot has a coconut with green mango leaves fastened to it with auspicious coloured thread Of the 1008 pots, 900 are used for the first anointing, 103 for the second and only 5 for the third and last anointing.

When the ceremony is due to start a number of Jain priests take up their positions on a high scaffolding specially erected for the purpose. Each priest holds in his hands one *kalasha* or pot of milk and one of ghee. At the signal of the officiating dignatory they lustrate the image first with milk and then with ghee.

After this first purifying bath or anointing, the Jain priests offer worship to the Gommateshvara image till noon. At the stroke of one o'clock the great *mahamastakabhisheka* begins. In the former times, when Shravana Belgola was within the territories of Mysore State, the Maharaja of Mysore had the hereditary privilege of performing the first *puja* of the image on the occasion.

As the appointed hour draws near, a thousand priests climb to their places on the scaffolding with pots of water. Suitable music is played by the temple musicians while the priests chant

Folio from a manuscript of the Pratistha Tilaka A. D 1881, depicting diagrammatically the arrangement of 1008 kalashas *for the Mahamastakabhisheka*

hymns and prayers from the Jain sacred texts. At the auspicious moment the thousand pots of water are emptied over the image amidst shouts of "Jai", "Jai".

Except for a few cryptic words we have very little information on the *mahamastakabhisheka* ceremonies that must have been conducted since the consecration of the statue The few that have been recorded are:

A. D. 1398: This, the earliest reference, occurs in an inscription which informs us that one Panditacharya performed seven *mahamastakabhishekas* like this earlier

A. D. 1612. Performed by a person by the name of Shanti Varni.

A. D. 1659: Performed by His Highness Shri Maharaja Dodda Devaraja Wodiyar Bahadur of Mysore.

A. D. 1677: Performed by Vishalakka Pandita, the Jain minister of the Mysore King Chikka Devaraja Wodiyar.

A. D. 1800: Performed by His Highness the Maharaja Mummadi Krishna-Raja Wodiyar (III) Bahadur of Mysore.

A. D. 1825 · Performed by the Mysore King Krishna-Raja Wodiyar (III).

A. D 1827: Mentioned in an inscription

A D 1871 · Capt J. S. F Mackenzie of Mysore Commission noted this event.

A. D 1887: Shri Laxmi Sena Bhattaraka Swami of Kolhapur Digambara Jain Matha performed this *mahamastakabhisheka* on 14th March at the expense of Rs. 30,000. An account of this ceremony states:

The 14th March last was the day of anointing for the statue of Gommateshvara. It was a great day in anticipation of which 20,000 pilgrims gathered there from all parts of India. There were Bengalis, there were Gujaratis also, and there were Tamil people in great numbers. Some arrived a full month before the time and the stream continued to flow until the afternoon of the day of the great festival For a whole month there was daily worship in all the temples, and *pada-puja* or worship of the feet of the great idol besides. On the great day, the 14th March 1887, the people began to ascend the hill even before dawn in the hope of securing good places from which to see everything Among them were large numbers of women and girls in very bright attire, carrying with them brass or earthen pots. By 10 O'clock all available space in the temple enclosure was filled Opposite the idol an area of 40 square feet was streamed with bright yellow paddy, on which were placed 1000 gaily painted earthenware pots, filled with sacred water, covered with coconuts and adorned with mango leaves. Above the image was scaffolding, on which stood several priests, each having at hand pots filled with milk, ghee and such-like things At a signal from the Kolhapur Swami, the master of the ceremonies, the contents of these vessels were poured simultaneously over the head of the idol This was a sort of preliminary bath, but the grand bath took place at 2 O'clock Amid the horrible dissonance of many instruments the thousand pots already mentioned were lifted as if by magic from the reserved area to the scaffolding and all their contents poured over the image, the priests meanwhile chanting texts from the sacred books. Evidently the people were much impressed. There were mingled cries of "Jai Jai Maharaja" and 'Ahaha, ahaha', the distinctive exclamations of northern and southern Indians to mark their wonder and approval. In the final anointing, fifteen different substances were used, namely, (1) water, (2) coconut meal, (3) plantains, (4) jaggery, (5) ghee, (6) sugar, (7) almonds, (8) dates, (9) poppy seeds, (10) milk, (11) curds, (12) sandal, (13) gold flowers, (14) silver flowers, and (15) silver coins With the gold and silver flowers there were mixed nine varieties of precious gems, and silver coins to the amount of Rs 500 completed the offering.

A. D. 1900: A reference to this ceremony occurs in an issue of the Journal, the *Indian Antiquary*.

A D 1910 His Highness Krishna Rajendra Wodiyar attended the ceremony and performed *puja*. From the social point of view the event proved significant as the All-India Digambara Jain Mahasabha held a session and resolved to introduce certain measures for the advancement of the community.

A. D. 1925: Approximately 30,000 persons attended this ceremony. His highness Krishna Rajendra Wodiyar, the Maharaja of Mysore, walked up the hill bare-footed, witnessed the entire anointment ceremony, personally performed the *puja*, did *'sashtanga-namaskar'* (bowed in prostrate position) to the Gommatesh image, gave personal donations of Rs. 5000/- to the *Abhisheka* Fund and Rs 500/- to the Jain *Matha* and showed personal regard by doing *namaskara* to His Holiness Charukirti Bhattaraka, the head pontiff of Shravana Belgola.

A. D. 1940: The ceremony was celebrated in the presence of about two hundred thousand people from different parts of India. The grand ceremony started at 9-30 a. m. on the 26th February 1940, when the first *abhisheka*, anointment, of the image of Gommateshvara was performed by His Highness Shri Krishna Rajendra Wodiyar, the Maharaja of Mysore accompanied by the Prince Shri Jaya Chamarajendra Wodiyar. During this festival the 1008 *kalashas*, decorated pots, used for the *mahamastakabhisheka* ceremony were divided into four categories as follows:

1.	Gold *Kalashas*	:	51
2.	Silver *Kalashas*	:	300
3.	German Silver *Kalashas*	:	300
4.	Brass *Kalashas*		357
			1008

and were disposed of in public auction. The first Gold *kalasha* of great honour was taken for Rs 8001/-. By the auction sale of these *kalashas* over Rs. 75,000 were collected and deposited with the Mysore Government towards the protection and upkeep of the sacred image of Gommateshvara.

A. D 1953. This time the 1008 *kalashas*, decorated pots, used for *mahamastakabhisheka* ceremony were divided into only two categories: 900 Silver *Kalashas* and 108 Gold *Kalashas*. A flat rate of Rs 101 each was fixed for the 900 Silver *Kalashas* while the 108 Gold *Kalashas* were auctioned Further, four *'chatushkona kumbhas'* and *'pushpavrushti'*, showering of flowers, were added as new items and were also disposed of by public auction. The first Gold *Kalasha* of great honour was taken for Rs. 18,001 (as against Rs 8001 on the previous occasion). The rest of the 107 Gold *Kalashas* inclusive of four *'chatushkona kumbhas'* and *'pushpavrushti'* were sold for different sums ranging from Rs. 121 up to Rs. 5,501.

It is interesting to note that at the 1925 *mahamastakabhisheka* celebrations, out of 1008 *kalashas* only 546 *kalashas* were sold with a total realization of Rs. 77,193, whereas, in 1953 all the *kalashas* were disposed of netting a sum of Rs. 1,59,799.

The preliminaries of the *mahamastakabhusheka* festival commenced on the 18th February 1953 and the great ceremony was conducted on the 5th March 1953 in the presence of His Highness Shri Jaya Chamarajendra Wodiyar, the Maharaja of Mysore

A. D. 1967: In keeping with the established practice, the 1008 Gold and Silver *Kalashas* meant for the *mahamastakabhisheka* ceremony were made available to the devotees through public auction and sale. The first Gold *Kalasha* of great honour was taken in public auction for Rs. 47,500 as against Rs. 18,001 in 1953 and Rs. 8,001 in 1940.

The festival of the *mahamastakabhisheka* began on 15th March 1967 and the great lustration rites were performed on the 30th March 1967. The ceremonies on this day were witnessed by a huge gathering of about five hundred thousand.

The most spectacular and memorable feature of the event was *akasha pushpavrushti*, the showering of multicoloured flowers along with huge quantities of red vermilion and saffron colour powder upon the image by means of a helicopter. The crowds spontaneously responded with loud shouts of 'Shri Bahubali Bhagwan ki Jai' — 'Victory to Lord Bahubali'.

A D 1981: The programme of *mahamastakabhisheka* festival is from 9th February 1981 to 15th March 1981, with the great *abhisheka* scheduled for 22nd February An extra-ordinary special significance of historical nature has been attached to this ceremony as it marks the 1000th anniversary of the consecration of the Bahubali image.

The 1008 *kalashas* meant for the *mahamastakabhisheka* ceremony have been divided into eight different categories:

10	Shatabdi Kalasha	Rs.	1,00,000	each
4	Divya Kalasha	Rs.	50,000	each
4	Ratna Kalasha	Rs.	25,000	each
200	Suvarna Kalasha	Rs.	11,000	each
200	Rajat Kalasha	Rs.	5,000	each
140	Tamra Kalasha	Rs.	2,500	each
200	Kasya Kalasha	Rs	1,000	each
250	Gulla-Kayaji Kalasha	Rs	500	each
1008				

It is learnt that due to overwhelming public response all the categories of *kalashas* have already been purchased by the devotees.

Another new feature is the *Jana-mangala Maha-Kalasha Pravartana* launched under the enlightened leadership of monk Elacharya Munishree Vidyanand Maharaj In a way it marks the beginning of the *Bahubali Pratishthapana Sahasrabdi Mahotsava*, the 1000th Anniversary Celebrations of the Consecration of the Image of Bahubali. According to this scheme an eight-foot high holy copper urn has been placed on a decorated chariot which is to start its travel from Delhi and passing through 110 major cities and towns of the country is to reach the destination of Shravana Belgola on the 20th February 1981 This *Jana-mangala Maha-kalasha* received a ceremonial send-off from Smt. Indira Gandhi, the Prime Minister of India on the 29th September 1980 at the Red Fort grounds in Delhi. This 'Holy Urn' is accompanied by large groups of Jain pilgrims, who will, on the way, spread the message of humanity, love and peace of Lord Bahubali, the symbol of tolerance and non-violence.

— VILAS A. SANGHAVE

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The Art Treasures
of Shravana Belgola

The Ambiance

The importance of Shravana Belgola as a religious place of the Jains goes back to ancient times, to the third century B.C when the Jain *acharya* Shrutakevalin Bhadrabahu came from distant Pataliputra to the southern regions with 12,000 followers According to prevailing legends, when they reached the place now known as Shravana Belgola, Bhadrabahu, sensing that his end was near, bade farewell to, and dismissed the *samgha* in its entirety, and 'in company with a single disciple, mortifying his body on the wide expanse of the cold rocks, accomplished *samadhi* on the Chandragiri Hill

This disciple was none other than the Emperor Chandragupta Maurya, who continued to live on this hill worshipping the foot-prints of his preceptor, and, according to an early inscription, 'was served by forest deities' Chandragupta Maurya, like his *guru* died observing *sallekhana*, 'and in course of time', informs the earliest inscription incised on the dark rock surface of the Chandragiri hill at Shravana Belgola, 'seven hundred *rishis* similarly accomplished *samadhi*' Numerous other engravings on the hill testify that the tradition continued in the following centuries, many ordained and lay persons repaired to this holy hill to pass their last days and attained *samadhi-marana* at this sacred spot

It is significant to note that during this period there was no other activity accompanying this intense religious activity there were no temples being built nor images being carved in the hills In fact, the impression conveyed by the early inscriptions is that Shravana Belgola was a holy place but not a place of pilgrimage It was a spot rendered sacred by the austere penance and the *samadhi-marana* of Bhadrabahu as well as of Chandragupta Maurya and many *rishis* It was as if the hillock itself became holy because of its close association with penance-practising persons, it imbibed and absorbed some of their spiritual qualities And by virtue of this property it became sacred attracting more and more individuals wishing to observe the ritual of *sallekhana* The atmosphere of the place, though intensely spiritual, was linked with death This is clearly suggested by the name *Katavapra* given to the hill, meaning the sepulchral mound or the hillock of tombs

The Inspiration

This scene at Shravana Belgola seems to change in the tenth century when Chamundaraya, the mighty warrior and minister of the kings of the Ganga dynasty commissioned the colossal statue of Bahubali to be sculpted on the bigger hill called Indragiri On the smaller hill, the *Katavapra*, known as the Chandragiri hill after Chandragupta Maurya, Chamundaraya built a magnificent piece of architecture, the Chamundaraya Basadi Perhaps he chose this spot on the hill as there was already a tiny temple existing there known as the Chandragupta Basadi and reputed to have been built by Chandragupta Maurya when he lived on the mountain The present structure certainly does not date from the third century B C but represents a temple built sometime in the ninth or tenth century, possibly over some ancient shrine that may have fallen into disrepair.

Further, in the *Bhujabali Charita*, a Kannada text of A D. 1614, it is written that at the time of the consecration of the Gommateshvara statue in A D 981, Chamundaraya founded the village at the foot of the hill and granted for the Lord a large number of villages The *Sthala Purana*, a nineteenth-century Kannada text, mentions that Chamundaraya repaired the ruined temples, appointed Siddhacharya as *guru* of the *matha* and granted land for the worship of Lord Gommateshvara

It is believed that there was a line of *gurus* at this place from the time of Bhadrabahusvami There may also have been a *matha* at Shravana Belgola, probably established sometime in the

early medieval period, along with similar institutions in other parts of Karnataka However, its activities appear to have been limited to spiritual matters In the tenth century it seems to have received a new impetus in its activities when Chamundaraya commissioned the carving of the colossus on the Indragiri hill and built the temple on Chandragiri hill; its sphere of interest seems to broaden considerably

The Jain *mathas*, particularly in Karnataka, were important institutions which played a pivotal part in the lives of the people For, they were not only centres for religious affairs but also for social and cultural activities The *mathadhipati*, known also as the *bhattaraka*, was the head of the institution, be it a temple or a large pilgrimage place

The *bhattaraka* was not only the religious mentor of his followers but was also the chief custodian of the temple and the religious establishments connected with it His duties revolved around supervising and directing consecration ceremonies of images, conducting *pujas* and other rituals, as well as administering religious sacraments at the time of births, marriages and deaths He was, moreover, in charge of the temple buildings and the various objects contained therein as well as their protection, maintenance, repairs and renovation

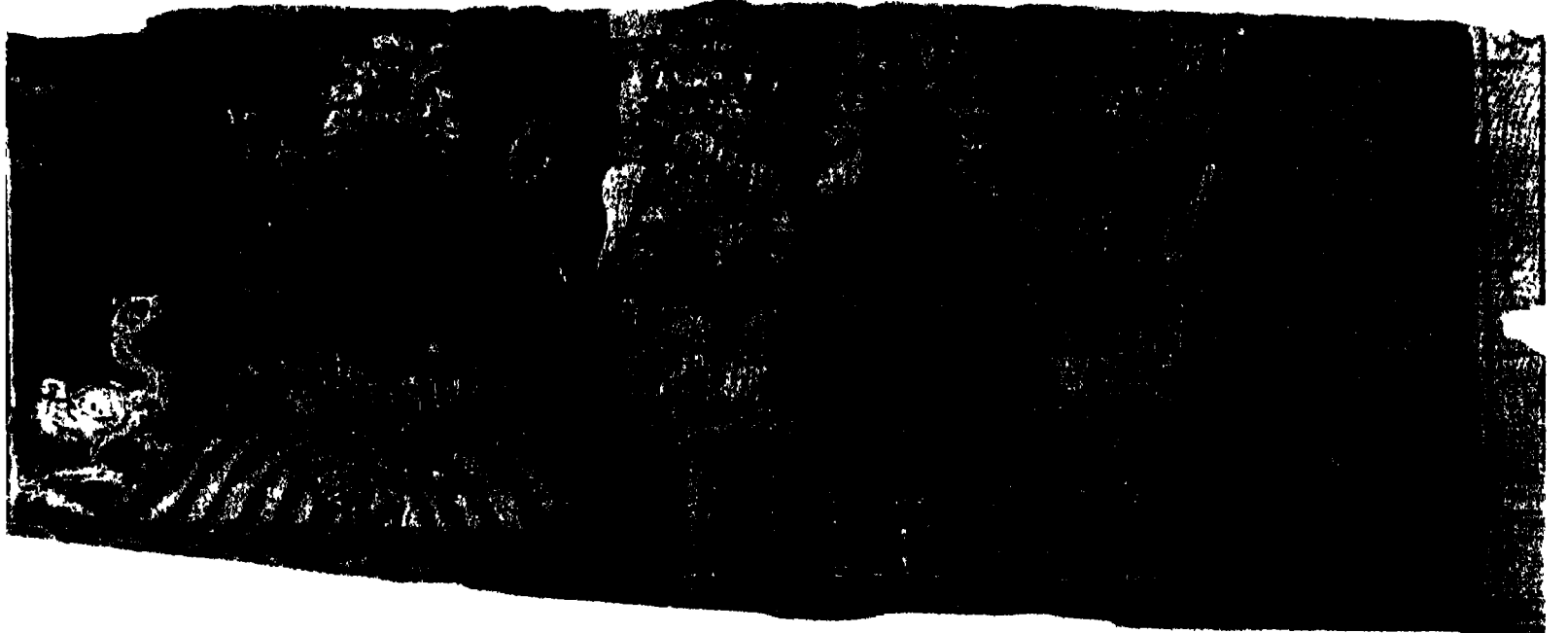
In addition to all this, the *bhattaraka* looked after the administration and management of all properties and lands received as donations It was, in fact, the involvement in the organizational work of the religious establishments or *tirtha-kshetras* that set the *bhattaraka* apart from other ascetics of the Jain faith

More often than not the *bhattarakas* functioned as the fountainhead of religious and cultural activities Usually men of erudition and learning, they spent their time usefully in writing commentaries on difficult texts and composing stories which elucidated abstract philosophical dogmas With patience and perseverance they collected works on diverse topics like logic, grammar, mathematics, medicines and astrology, and set up libraries in the *matha* or temple Their temple-libraries became storehouses of knowledge

The *bhattaraka*, because of his close contact with his followers was able to channelize, successfully, the piety of the people into the building of temples and making endowments to them He also encouraged members of his congregation to enrich the temple with gifts of images as well as manuscripts for spiritual enlightenment Also, at the time of consecration ceremonies and other religious festivals the *bhattarakas* organized processions and celebrations which became occasions of social gatherings and rejoicings with music, singing, dancing and dramatic performances In this way the *bhattaraka matha* provided patronage to the performing arts as well as to painting, sculpture, the decorative and minor arts and contributed significantly in promoting and preserving knowledge as also cultural values

The Expression

To the revival of the *matha* as well as the munificent patronage forthcoming from leading figures of Karnataka, then, can be attributed the prolific artistic activity that took place in the next two centuries And though numerous persons continued to come to Shravana Belgola for *samadhi-marana* the place no longer wore a mournful air It was transformed, animated with many craftsmen building temples in the town as well as on the two hills where marks incised indelibly on the rock surface supposedly record their attendance Several of the stone images, now enshrined in the temples, belong to this period as also some of the beautiful bronze icons housed in the Jain *matha* Painting too appears to be patronized at this time

1 *Folios from palm-leaf manuscripts of the* Shatakhandagama, Mahabandha *and* Kashayapahuda *A D 1113-1120*
Provenance probably Shravana Belgola
Collection Jain Matha, Mudbidri

The Collections

Apart from the art objects produced by artists at Shravana Belgola, the temples particularly the *matha* contain many images and manuscripts that have been received as offerings from devout pilgrims Most of them are from various parts of south India executed in cognate idioms There are also some objects in private homes in Shravana Belgola which the Jain *matha* hopes to acquire some day and display in a museum it plans to establish on the occasion of the 'Bahubali Pratishtapana Sahasrabdhi Mahotsava' organized in A D 1981

The art treasures of Shravana Belgola cover a wide range which encompasses miniature paintings, wall-paintings, and icons made of brass and of *panchadhatu* – an alloy formed with five metals – brass, gold, silver, copper and tin

Miniature Painting

Palm Leaf Manuscripts

The early manuscripts are written on folios of palm-leaf Then, around the twelfth century, paper was employed and by the fourteenth century became the favoured carrier for transcribed texts In certain areas like south India and Orissa the custom of using palm leaf as carrier for manuscripts was never wholly abandoned until recently

The Shatakhandagama, Mahabandha and Kashayapahuda (Fig 1)
c A D 1113-1125 Probably Shravana Belgola,
The Jain Matha, Mudbidri

Originally at Shravana Belgola, this set of three manuscripts is now in the Jain *matha* at Mudbidri It is said that they used to be stored in the Siddhanta Basadi at Shravana Belgola until one of the *bhattarakas* took them with him to Mudbidri in the coastal region of Karnataka The *bhattaraka* never returned to Shravana Belgola, he stayed at Mudbidri and founded the *matha* there Since that time the manuscripts have remained in the collection of the Jain *matha* at Mudbidri These manuscripts are also known as *Dhavala*, *Mahadhavala* and *Jayadhavala* from the titles of the commentaries written on them They deal with the *karma* philosophy of the Jains and together they represent the Digambara Jain Philosophy in its entirety The *Prakrit* text alternating with Sanskrit is transcribed in the Kannada script

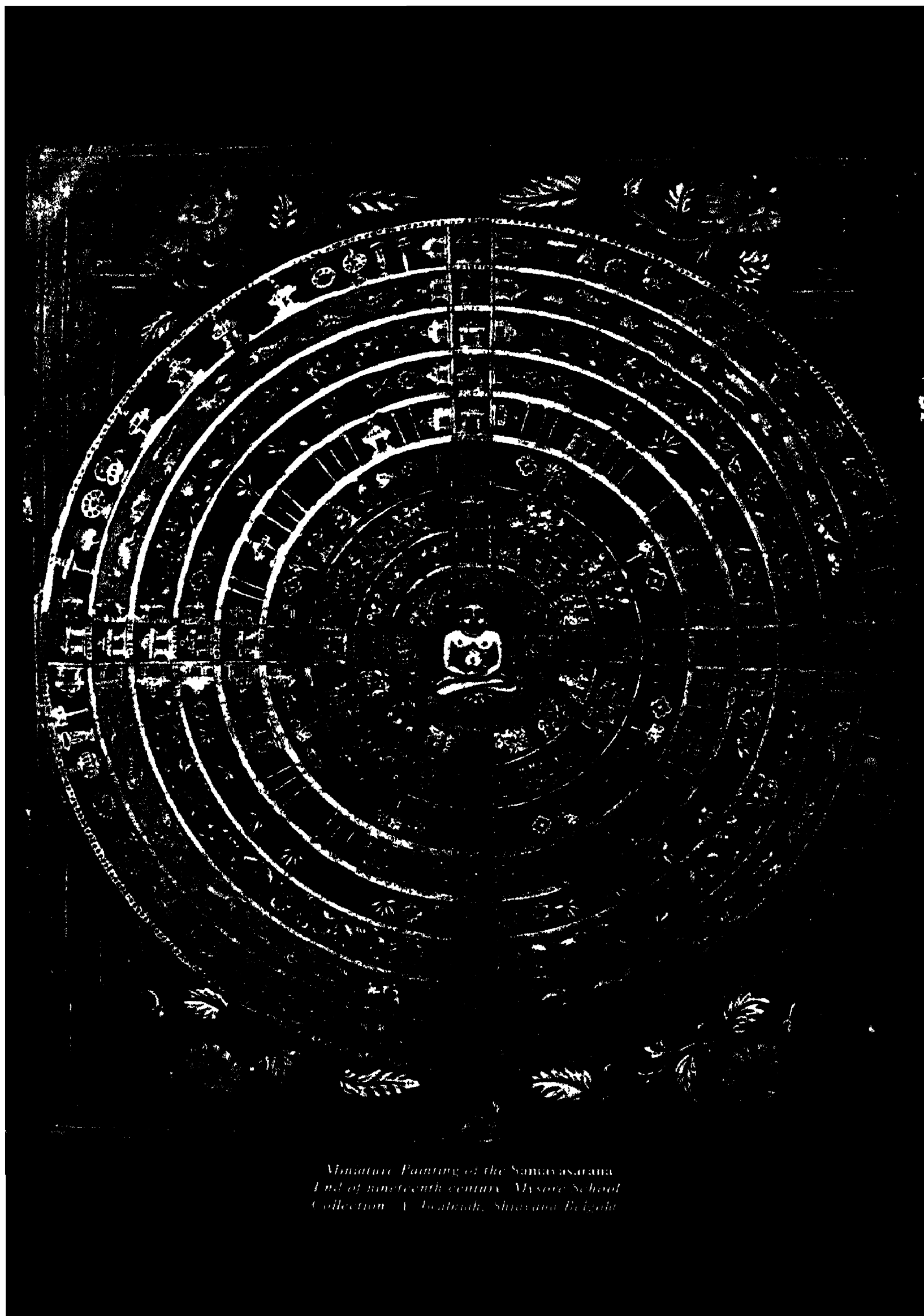
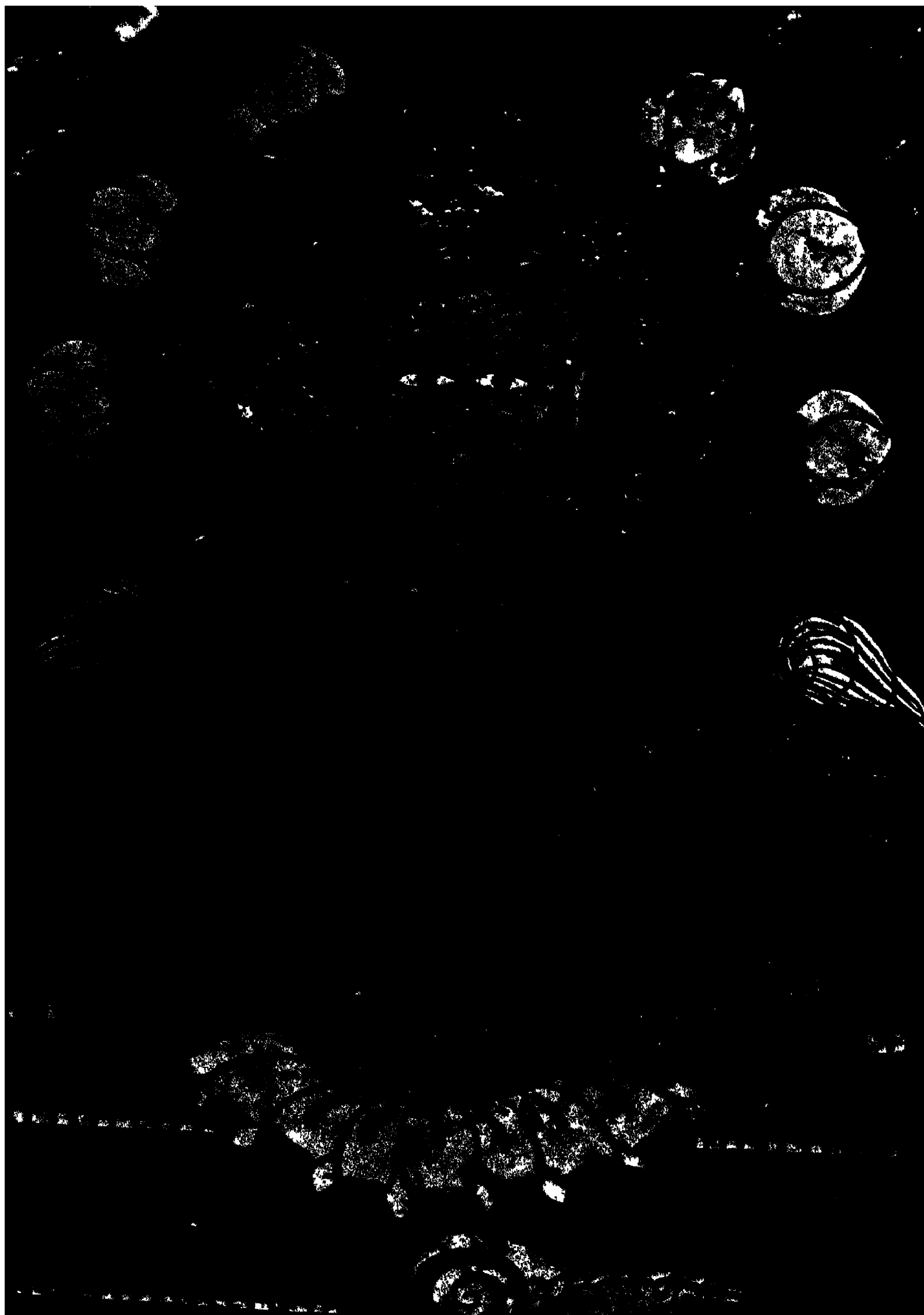
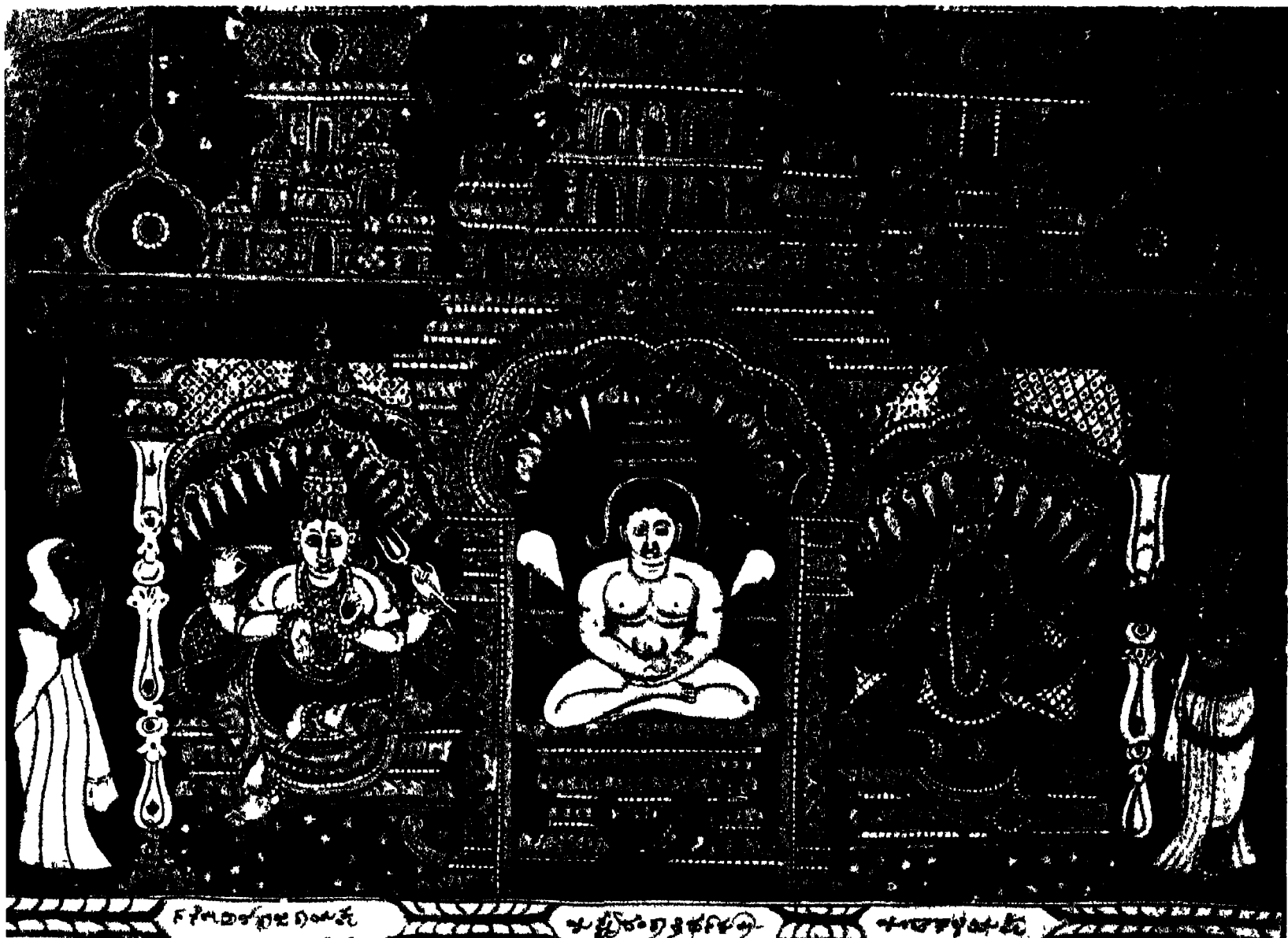
The illustrations represent Jain gods and goddesses, monks and devotees There are, besides, some formal and conventional motifs of lotuses and lotus medallions framed in borders of geometrical and scroll designs These illustrations, like those in the contemporary Buddhist manuscripts from eastern India and the Jain manuscripts from western India are iconographical in intent with an esoteric rather than aesthetic content They bear no relationship to the text and appear to have been inserted there to enhance its value and impart a magical potency to the manuscript. And it is in such representations that we notice the beginnings of a concept which developed into the complicated *mandalas* of later times

The figures of gods and goddesses, rotund *yakshas* and worshipful devotees are delineated in swift almost calligraphic strokes but without negating the plasticity and the physical volume of the human figure The restricted pallette invests the paintings with a certain gravity appropriate to their function as meditational supports

The style of these paintings, with its limited colour-scheme, emphasis on linear rendering, exaggeratedly angular postures and the motif of the farther protruding eye, clearly indicate that it has many points in common with the Western Indian Style of Painting as it prevailed in Gujarat At the same time, unlike the style in Gujarat and Rajasthan, it exhibits a greater feeling for the corporeality of human form The faces of the figures, in many cases, reveal a different ethnic type than that portrayed in contemporaneous painting from western India

One of these manuscripts – *Shatakhandagama* – bears the date of A D 1113, and on the basis of the close parallels manifested in such aspects as the size, the style of writing and painting, the other two manuscripts – the *Mahabandha* and the *Kashayapahuda* – can also be attributed to a period of *c* A D 1113-1125 The three manuscripts appear to be a set, and must have been produced as such

The unusually large size of the palm-leaf folios, and the studied elegance of the letters indicate that the manuscripts are copies commissioned by a member of some royal or aristocratic family It has been suggested that, perhaps, the patron was Queen Shantala Devi, wife of King Vishnuvardhana, a devout Jain who continued to adhere to the faith even after her husband had converted to Hinduism She built a temple at Shravana Belgola and it is possible that she ordered these manuscripts and presented them to the *bhattaraka* at Shravana Belgola For, in those days, religious texts were not ordered for private pleasure but for social good so that the faithful could benefit from the learning contained in the treatise

It is, however, more likely that the patron who commissioned these manuscripts was Ganga Raja the military general and Chief Minister of the Hoysala king, Vishnuvardhana (A D 1108-1142). Historians group him with Chamundaraya and Hulla Raja as the triumverate who promoted Jainism in Karnataka Ganga Raja built the cloister around Gommateshvara

Miniature Painting of the Samavasarana
End of nineteenth century, Mysore School
Collection [illegible], Shravana Belgola

3 Tirthankara
Detail from a glass painting
Nineteenth century, Mysore School
Collection A Jwalniah, Shravana Belgola

4 Tirthankara Pushpadanta with
attendant deities and devotees
Nineteenth century, Mysore School
Collection A Jwalniah, Shravana Belgola

5

5 Mural in the Jain Matha at Shravana Belgola
A D 1750-1775 or A D 1825-1850
Mysore School
The past and present births of Parshvanatha

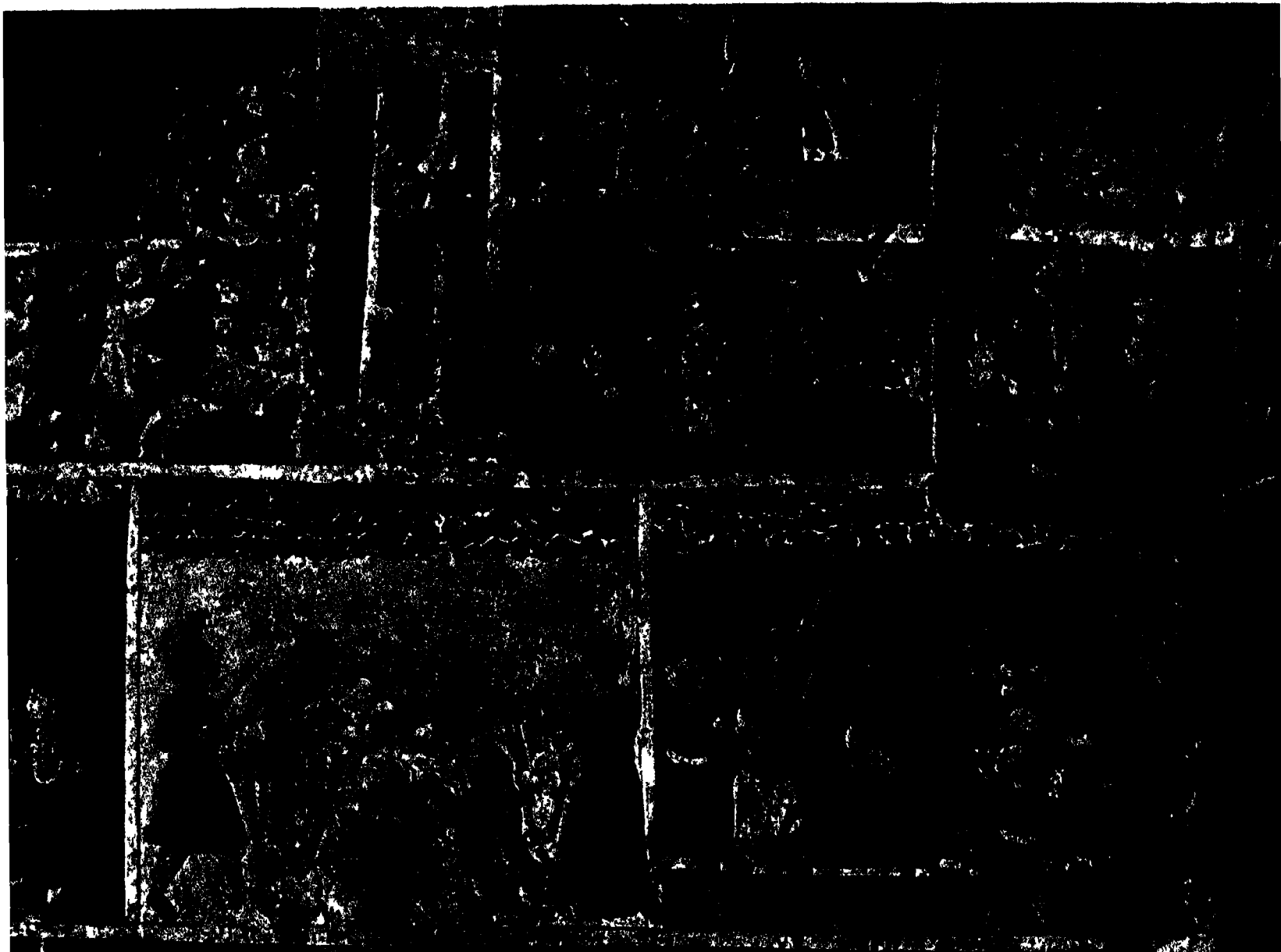
Panel depicting the story of Parshva's first birth as Marubhuta
Before Parshva was born as Tirthankara his soul had to pass through many births In one of them he was born as Marubhuta, the son of the Brahmin minister of King Aravinda and the younger brother of evil Kamatha

Once King Aravinda invited Marubhuta to accompany him on a military expedition While the king was away with Marubhuta, Kamatha declared himself king Also, seeing the beauty of Marubhuta's wife he was consumed with lust He tricked her into meeting him and raped her

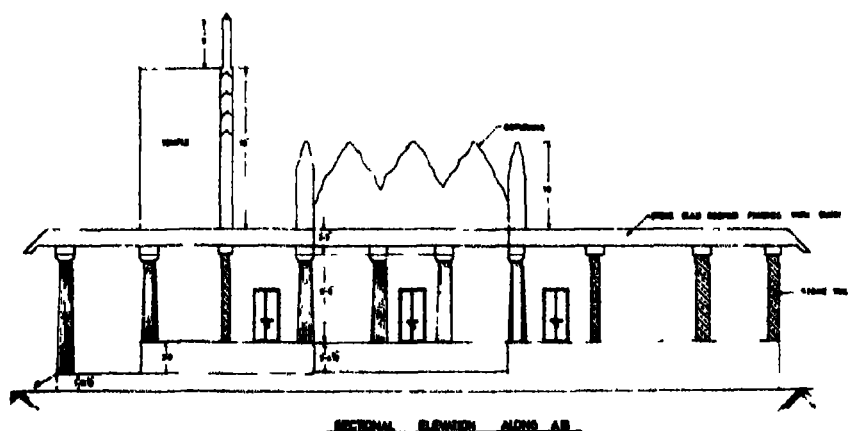
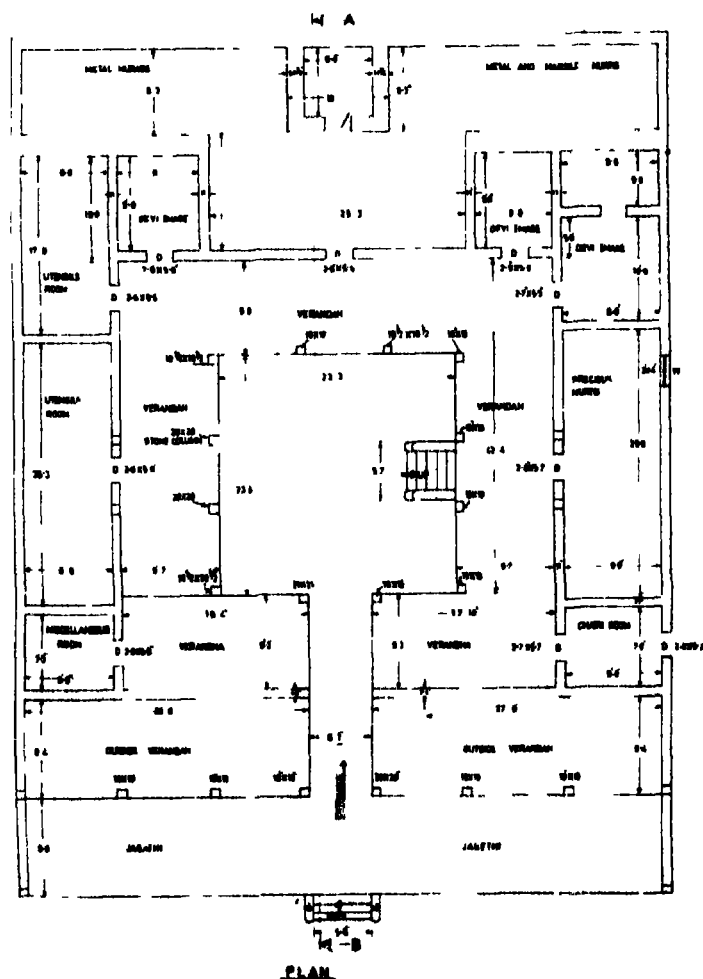
When King Aravinda returned from his expedition, he heard about Kamatha's misbehaviour and sentenced him to be tied shorn of his hair while little boys urinated on him. He was then paraded around on a donkey in the town and little boys threw stones at him

This humiliation enraged Kamatha and he left the town to join a band of yogis in the forest There he stood in meditation with a big rock held above his head While he was engaged thus his brother Marubhuta came to meet him and urged him to return home, but Kamatha in his irrational anger threw the stone held in his hands at Marubhuta and killed him All the yogis who were performing austerities there were infuriated at this wanton act of violence and threw stones at Kamatha and chased him away

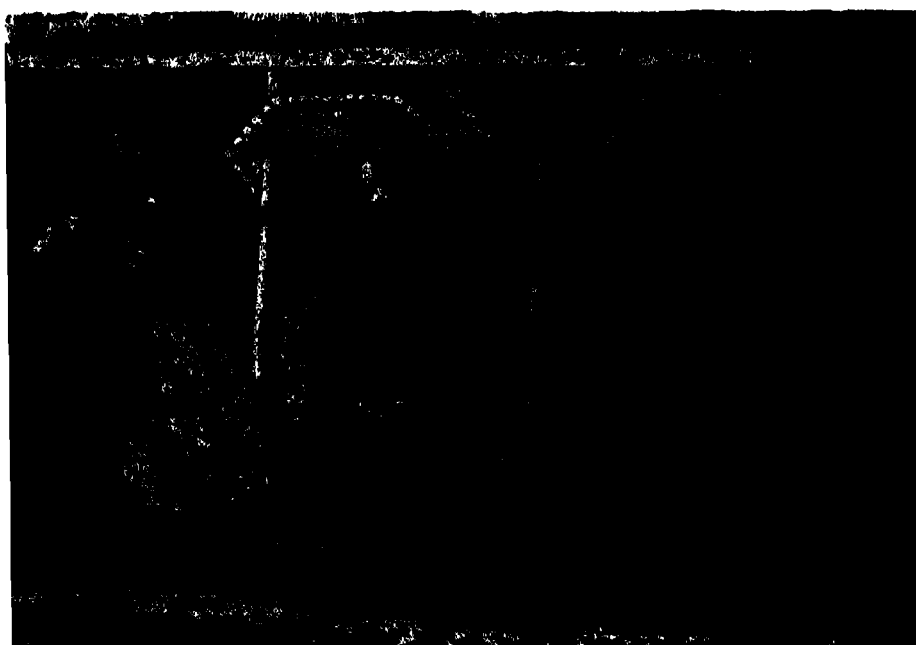
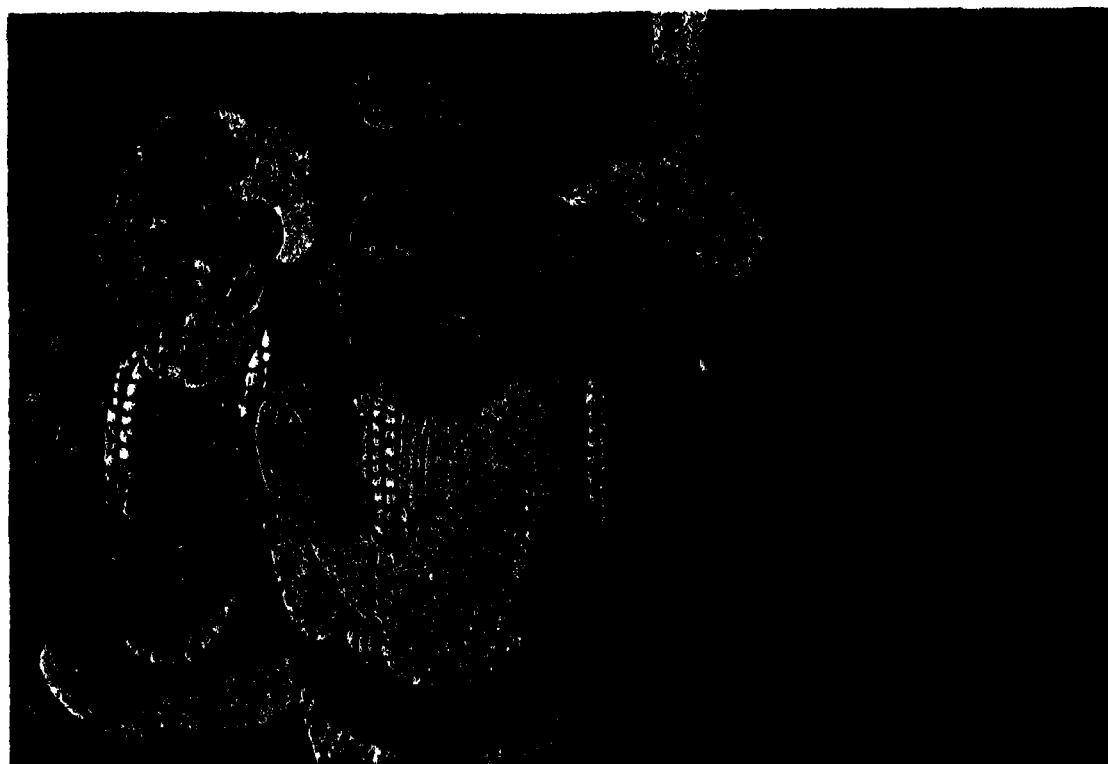
Kamatha continued his evil ways and when he died he was born in hell Marubhuta, because of his good and forgiving behaviour, was born in heaven

5a

5a Kamatha's humiliation
Detail from Parshva's birth as Marubhuta

PLAN

SECTIONAL ELEVATION ALONG AB

Jain Matha — *plan and elevation*

5d

c

5b *Kamatha kills Marubhuta*

c *King Aravinda holding court*

d *Four courtiers*

e *King Aravinda seated with his queen (Details from Parshva's birth as Marubhuta)*

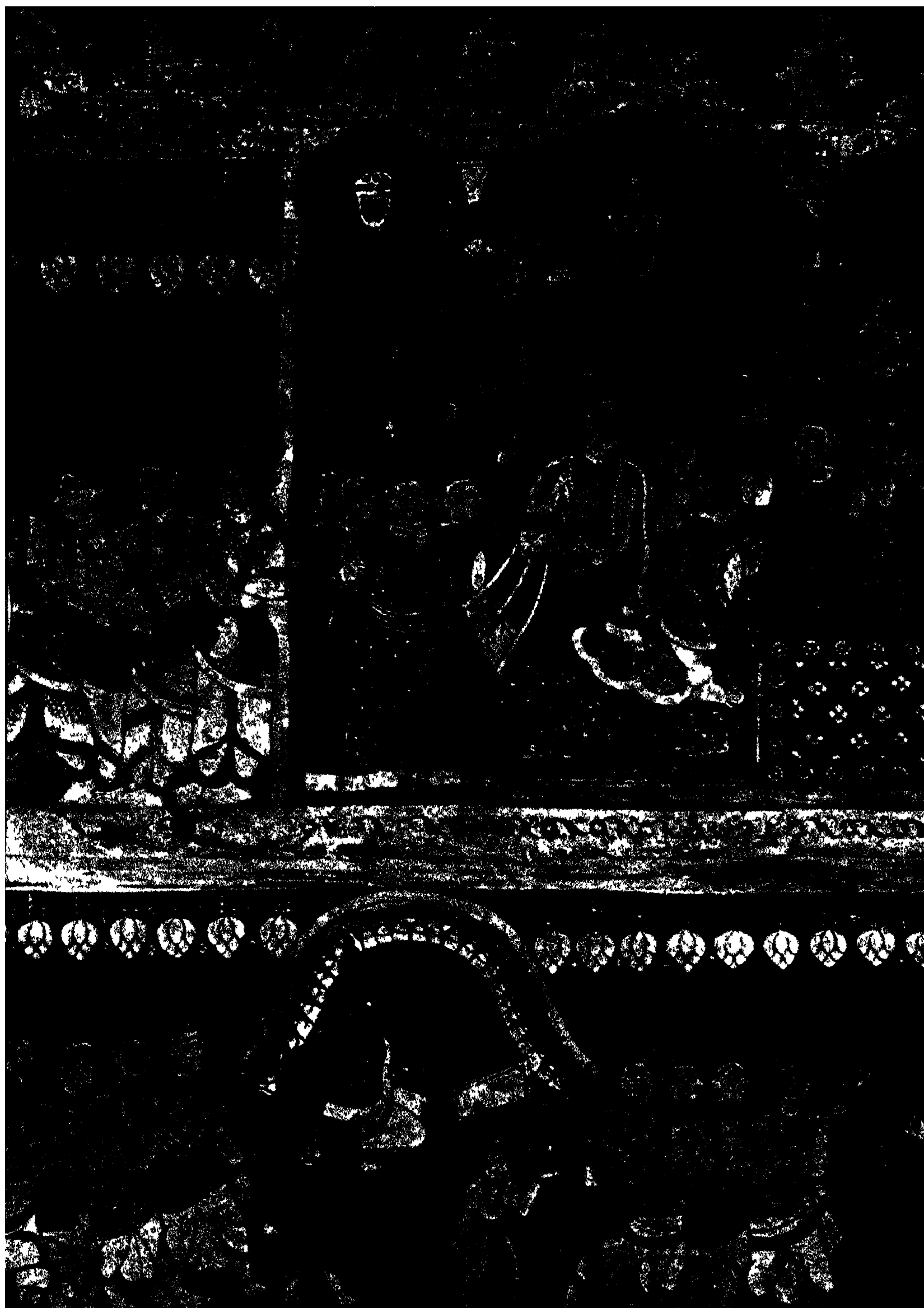
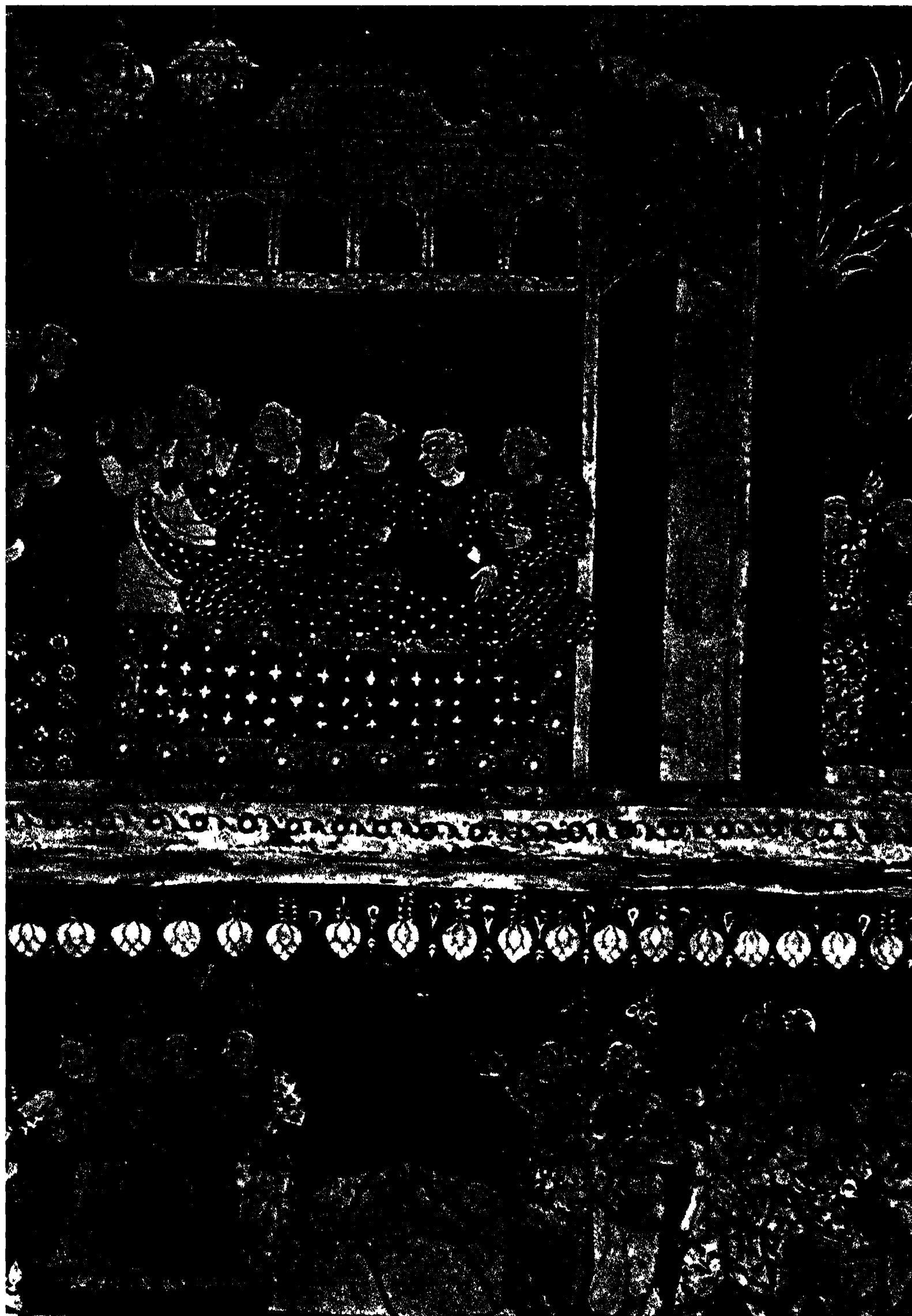
Murals in the Jain Matha at Shravana Belgola A D 1750-1775 or A D 1825-1850, Mysore School

6 *Kamatha born as a* bhil *attacks Parshva who is a Jain monk*
Kamatha born as a beast, attacks Parshva who is a Jain monk

7 *Parshva's* Diksha-Kalyanaka

8 *Queen Vama*

5e

9

Murals in the Jain Matha at Shravana Belgola
A.D. 1750-1775 or A.D. 1825-1850, Mysore School.

The marriage of King Ashvasen with Vama:
The Tirthankara Parshva was born as their son.

The story of Prince Nagakumara

10a Panels depicting different incidents from the life of Nagakumara
b The subduing of the elephant by Nagakumara
c Detail of Fig 10b

10b

10c

as well as two temples on the Chandragiri Hill and made land endowments for the worship of Gommateshvara His wife also erected a temple on the Chandragiri hill, while his son and sister-in-law built temples at sites not too far away from Shravana Belgola The devout nature of Ganga Raja's family and their close connections with Shravana Belgola indicate that perhaps Ganga Raja commissioned these manuscripts

The colophon of the manuscript does not mention the place where it was produced It is not unlikely that these manuscripts were written and painted at Shravana Belgola itself under the personal supervision of the *bhattaraka* These manuscripts are the sole surviving examples of the tradition of early miniature painting in Karnataka, perhaps because the preferred art form was mural painting

Paintings of the Mysore School

After the fall of the Vijayanagara Empire in A D 1565, Mysore and Tanjore became the great centres of the traditional arts in the South Both kingdoms were the feudatories of the Vijayanagara kings, and the style they fostered was continuation and conformation of that practised at Vijayanagara Because of their common antecedents the idioms that developed at Tanjore and Mysore, particularly in the field of painting are very similar but not without certain distinctive characteristics of their own

When the fleeing artists and artisans from Vijaya nagara came to Mysore Raja Wodeyar (A D 1578-1617), the ruler of Mysore received them kindly and extended all facilities to rehabilitate them Most of the craftsmen settled in Mysore while some went to other parts of the state Raja Wodeyar, a considerate and generous monarch built at Srirangapatnam a temple of Devi Nimishamba, the tutelary goddess of the painters of the Khatriya Raju community In the state capital, Srirangapatnam, an area appears to have been given as a grant to the painters

Most of the painters continued to practise painting while some branched out into the allied fields of doll-making and preparation of banners Almost nothing of their work has survived due to the destruction that attended the rise of Haider Ali and Tippu Sultan to power and their conflict with the British

After the death of Tippu Sultan in 1799, the state was restored to the royal Hindu family of Mysore The new ruler Mummadi Krishnaraj Wodeyar ushered in a new era by reviving the ancient traditions in music, sculpture, painting, dancing and literature through extensive support An accomplished person, Mummadi Krishnaraja had a good knowledge of languages, and was himself a prolific writer He was learned in astrology and *mantrashastra* and was a composer as well as a connoisseur of music During his reign, (A D 1799-1868), several temples were built and decorated with painting and a large number of iconographic works were prepared for worship The ruler's example was emulated by many of the subjects, thus generating employment for several artists and craftsmen The work produced at this time varied from wall paintings, portraits of the Mysore ruler and members of the royal family and decorative representations of the gods and goddesses of the Hindu pantheon With the latter category can be included also the representations of Jain themes depicting *Tirthankaras* and motifs like the *samavasarana*

The Samavasarana (Fig 2)

c late nineteenth century, Mysore School

Collection A Jwalniah

Size 16 x18

The theme of the *samavasarana* is very appealing to the Jain devotee This painting shows the conception of the Tirthankara's audience hall as described in the Digambara Jain texts

Neminatha Tirthankara with attendants painted on glass

c late nineteenth century Mysore School

Collection A Jwalniah

Size 13 x11

This painting on glass depicts the Tirthankara Neminatha flanked by a *yaksha* on one side and a *yakshi* on the other Even though the composition is formal and static, allowing little freedom to the artist, the result, because of its good drawing and mellowed colours with gold accents is very pleasing

Iconographical Portraits of the Twenty-four Jain Tirthankaras

c late nineteenth century, Mysore School,

Collection A Jwalniah

Size 181' 'x 16

This series comprises twenty-four paintings, one for each of the twenty-four Jain Tirthankaras The paintings, hieratic and iconographic in intent, show the Tirthankara seated in a niche in a pavilion with the attendant *yaksha* on one side and the attendant *yakshi* on the other Occasionally there are worshipful devotees and monks or nuns on either side, captions under the figures give their identity Painted in bright chemical colours, these illustrations are of immense value in the study of Jain Iconography It is possible that these series was not painted at the state capitals of Mysore and Srirangapatnam but at some provincial centre, like Arsikere which is not too far from Shravana Belgola, or perhaps at Shravana Belgola itself as it was not unusual for painters to work at places of pilgrimage

Wall-paintings *(Figs 5-12)*

Some of the *basadis* had wall paintings but, except for a few traces of colour, nothing survives of them The only examples of wall-paintings now extant at Shravana Belgola are the murals in the Jain *matha*

Murals in the Jain Matha

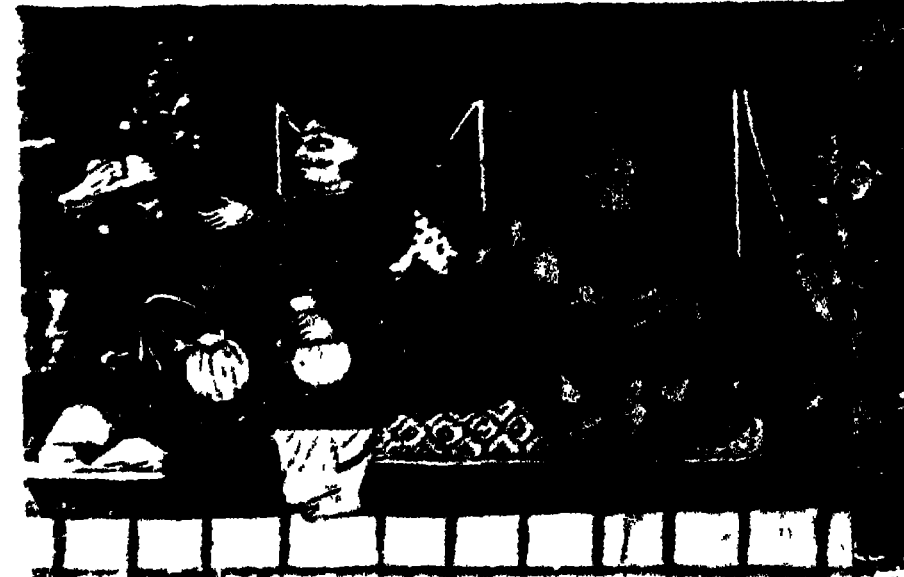
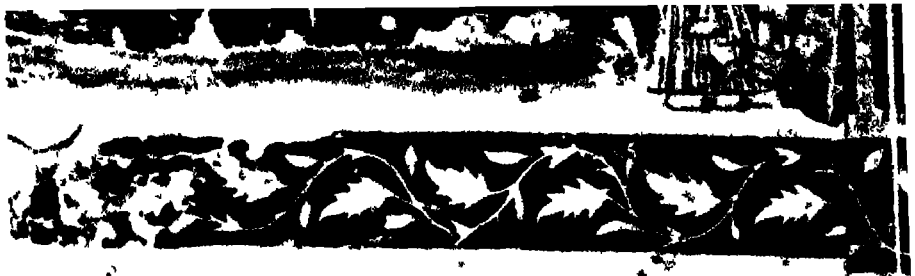
c A D 1750-1775 or A D 1825-1850, Mysore School

The edifice of the Jain *matha* does not belong to the early period of activity — c eleventh and twelfth

11 **A Rakshasa**

12 The Annual Fair at Shravana Belgola (Folded pages)

In former times, every year a religious festival was held at Shravana Belgola On that day the Temple Ratha, chariot — an elaborate wooden structure like a many storeyed pavilion with arched openings and sculptured panels — was decorated with flags and buntings With due ritual, the figure of the divinity was placed in it and this chariot was pulled by devotees in a colourful procession with elephants and camels The bhattaraka, *the religious head of Shravana Belgola, in full regalia and surrounded by people led the procession in front of which was a dancer whose rhythmic graceful movements were accompanied by music played by drummers, shehnai players and other instrumentalists It was a joyous occasion and a fair was held to celebrate it*

There were stalls selling cloth, utensils, bananas and ever so many things Here, there was much excitement and one could buy, bargain, or jus look around Everyone came there Villagers carrying huge bundles, women with children, holy men and even thieves hoping to have a good time

Details from the Annual Fair of Shravana Belgola

13

13 *Ratnatreya of Parshvanath,*
c twelfth to thirteenth century,
North Karnataka style, probably Kolhapur,
Collection Laxmisena Matha, Kolhapur

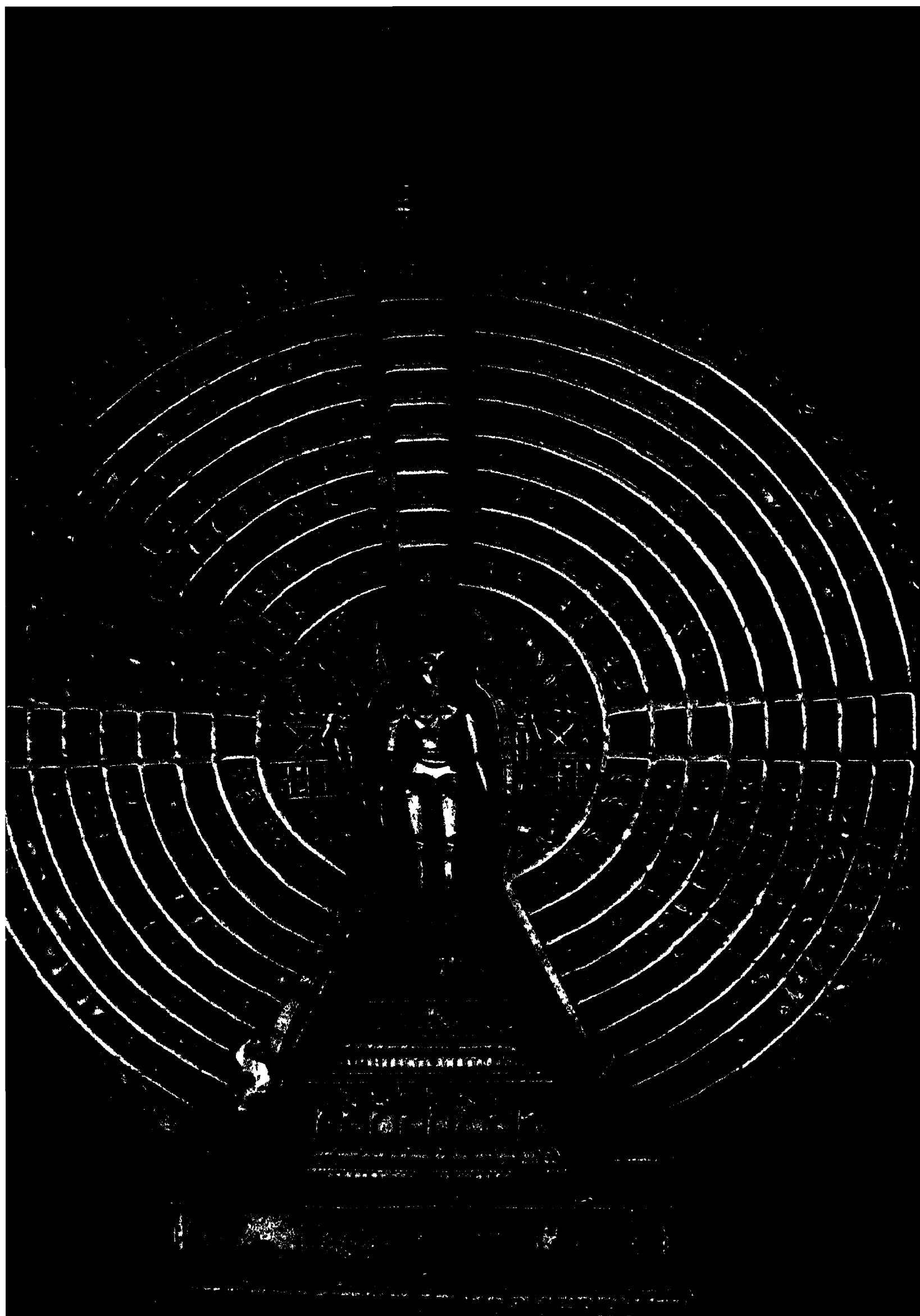
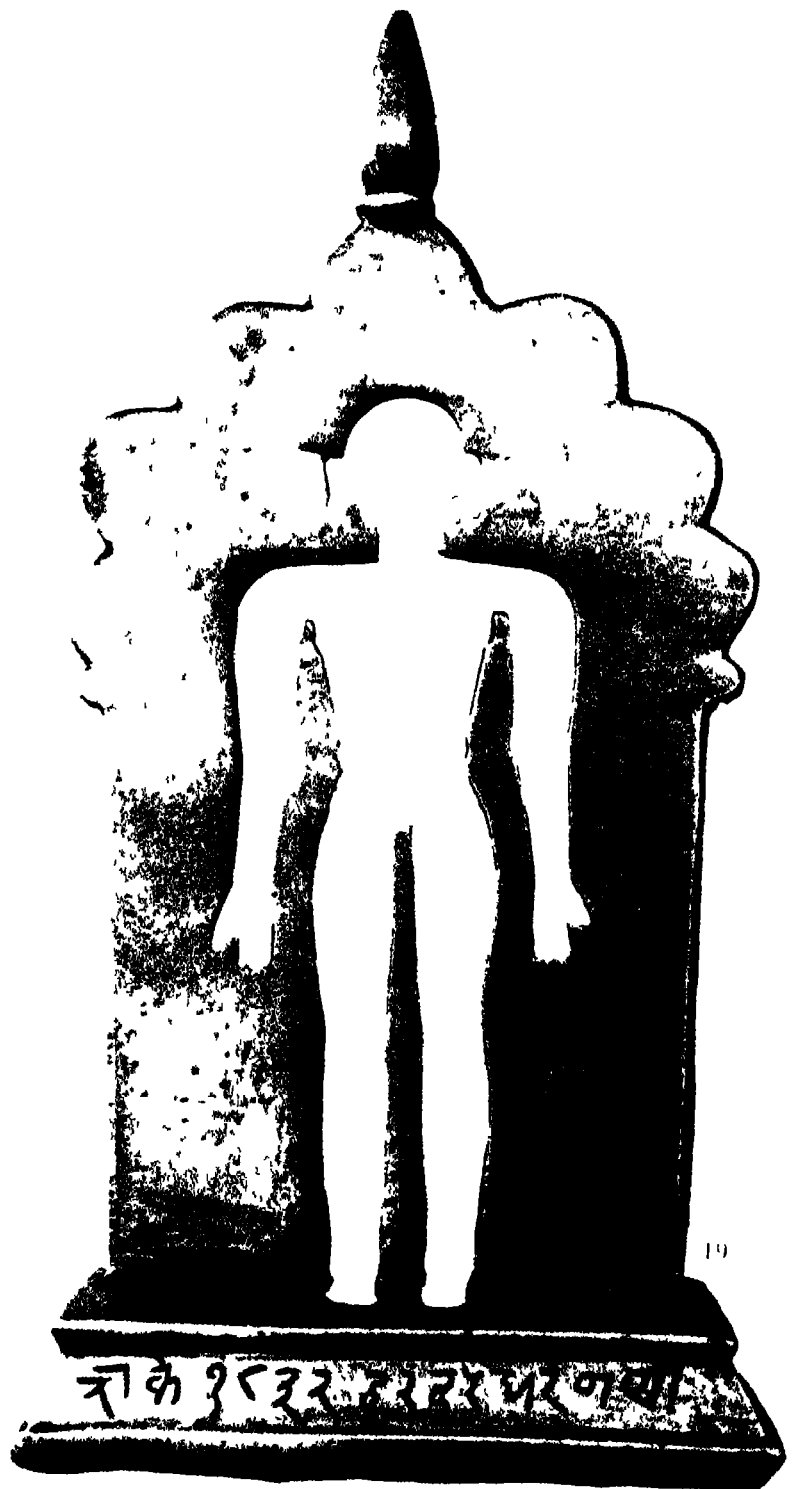
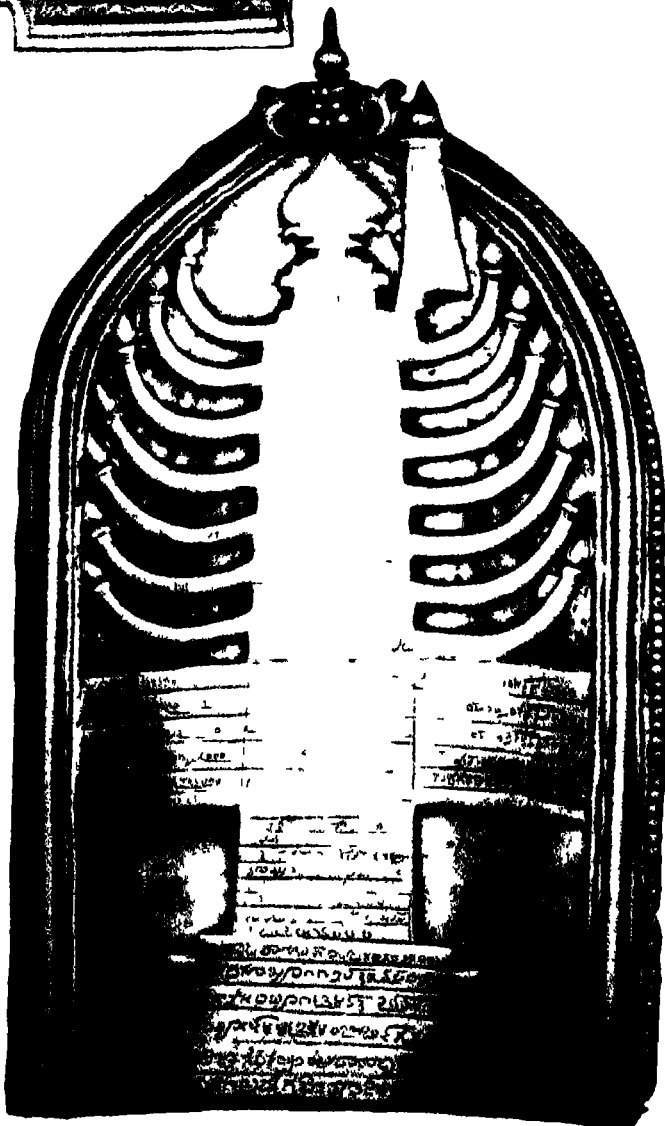
14 *Jina figure, metal image*
c A D 950-975, Ganga Period
Jain Matha, Shravana Belgola

15 *Jain Tirthankara, metal image*
Mid-nineteenth century, Tanjore School
Jain Matha, Shravana Belgola

16 Samavasarana, *metal image*
Mid-nineteenth century, Tanjore School
Jain Matha, Shravana Belgola

17 *Seated Jina figure, metal image*
Eleventh century,
Private Collection Jinanathapura

19

20

18 *Footprints of Ganadhara, metal image*
Eighteenth century,
probably Tanjore School
Jain Matha Shravana Belgola

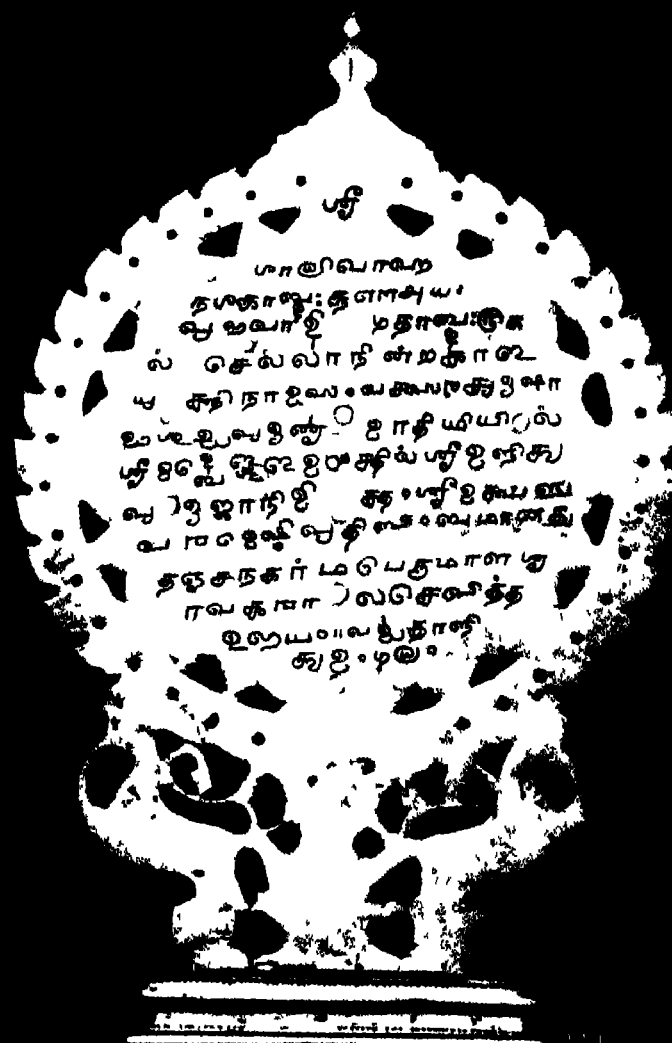
19 *Siddha image*
A D 1910, North Karnataka
Aregala Basti, Jinanathapura

20 *Shrutaskandha*
Eighteenth century
Jain Matha Shravana Belgola

22b. On the full-moon day
of the bright fortnight of Ashadha,
in the year named Kajayukta
which comes after the lapse
of 51 years from Prabhava,
the 1780th year of the Salivahana era,
for daily worship in the matha
at Belgula,
this image of the Pancha-Parameshthis
was presented by Perumal-sravaka
of Tanja-nagaram.
May uninterrupted prosperity increase.

Inscription on the reverse of the Navadevata image In Grantha and Tamil characters and Tamil language

21. Sahastakuta
C. A. D. 1920, Karnataka
Bhandari Basti, Shravana Belgola

22. Navadevata Image with inscription
A. D. 1858, Tanjore School
The Jain Matha, Shravana Belgola

centuries — at Shravana Belgola, but to a much later date, perhaps to the fifteenth or the sixteenth century Prior to this, the *matha*, the residence of the *bhattaraka*, is believed to have been near the Siddhara Basadi but was demolished due to dilapidation and the present *matha* erected near the Bhandari Basti

The *matha* is a pretty structure built around a central courtyard on a high plinth A short staircase from the courtyard leads to the high, covered verandah which has a single row of cells on three of its sides The cell opposite the entrance, in the east wall, contains the image of Chandraprabhu and functions as the *garbhagriha* The cell to the right of the *garbhagriha* houses the image of Sarasvati, while that on the left houses the figure of goddess Jvalamalini In the south wall is the shrine of Devi Kushmandini, the *yakshi* of Tirthankara Neminatha, who is also closely associated with Shravana Belgola These divinities as well as the numerous stone and metal icons installed in the two wings adjoining the cella and extending behind the corner cells are worshipped daily A cell in the south wall, adjacent to that of Kushmandini, is the room of *siddhanta darshana* which contains many images fashioned out of precious and semi-precious materials such as gold, emerald, moonstone and crystal This room, until recently, served also as the personal chamber of the *bhattaraka*

Since this building was the residence of the *bhattaraka* the walls of the verandah like those of a palace were appropriately decorated with murals extending from the ceiling to the level of the dado — about a metre from the ground Walls with door openings have only two horizontal registers of paintings above the door lintel The painted panels on the walls are composed as long registers subdivided into smaller sections and varied lengths The story begins in the topmost register and moves from left to right

The panels to the left of the entrance, on the west and the north walls portray the life of Parshva, the twenty-third Jain Tirthankara, and his nine past births Of these ten births, only the first and the last receive detailed treatment The last section on the north wall, above the door lintel to the smaller utensil room is not connected with the Parshva story and its subject is difficult to identify It deals with the deeds of a *rakshasa* whose portrayal is immediately arresting on account of the similarities it exhibits to leather puppets This correspondence among the various forms of the visual arts underline the unity that exists in artistic expression Also, possibly, the painter was the maker of leather puppets as well

The panels are painted in a restricted colour scheme confined chiefly to shades of blue and red, relieved by brown and deep green Yellow is hardly employed, white predominates The effect is of rich warm earth colours The figures are directly descended from Lepakshi and Vijayanagara schools and are attired and bedecked in southern style The sartorial styles of the male figures reveal considerable Maratha influence, which is understandable because the Marathas were very active politically in this area Also close connections existed between Shravana Belgola and Tanjore at the level of the *bhattarakas* The fact that the rulers of Tanjore were Marathas and Tanjore was, in addition, an active cultural centre, may account for the Maratha motifs in the art of Shravana Belgola The architecture in the paintings shows light pillared pavilions with elegant superstructures and walls decorated with glass lamps of European origin Among the landscape conventions, that employed to show hills is interesting

On the opposite wall, the south wall, the panel between the cell of Devi Kushmandini and the Siddhanta Darshan chamber, portrays King Bharata in court The remaining panels feature the *Nagakumara Charita*, the life of Prince Nagakumar Although the version of the story which inspired these paintings is difficult to locate, certain episodes here and there — like the subjugation of the mad elephant whose violent behaviour had driven the people out of the town — can be identified This story continues on the upper half of the wall surfaces on the west On the lower half of one panel on the west wall, to the right side of the entrance to the *matha*, is a forest scene of great beauty while on the lower half of the other panel is featured an interesting and important event at Shravana Belgola — the Temple Procession and the Annual Fair It is a refreshing vignette among hieratic subjects

The pillar between the two lower panels on the west wall shows the tree with six *leshyas*

Even though the panels of the *Nagakumara Charita* are painted in the same stylistic idiom as the rest of the paintings, the crowded compositions and the general handling of the subject reveal a difference — maybe because it is the work of another and not so accomplished artist

The illustrated panels on either side of the shrine chamber on the east wall were broken a few years ago in order to install glass windows According to old records the panel to the left of the middle cell featured religious subjects of iconographic interest while its lowest register depicted the *svami* of the *matha* expounding religion to his disciples The panel on the right represented the Dasara Darbar of the Mysore King Krishnaraja Wodeyar III (A D 1799-1868) known also as Mummadi Wodeyar It is indeed a great pity and an irreparable loss that these panels have been destroyed — particularly the one with the Dasara Durbar of Raja Mummadi Wodeyar, for the style of this particular panel would have been crucial in determining the date of the murals in the *matha*

The problem about the date of the *matha* wall-paintings arises from certain apparent contradictions Stylistically, the paintings can be assessed as having been executed *c* A D 1750-1775 But, if Raja Mummadi Wodeyar figures in a panel, then the paintings cannot

be earlier than A D 1825-1850 Now, the question before us is whether the Dasara Durbar scene was painted at the same time as the other paintings in the *matha* or was overpainted on an earlier panel so as to honour the ruler's visit to Shravana Belgola The latter alternative seems the more likely, as the paintings commissioned by Mummadi Wodeyar on the walls of the Jagan Mohan Palace in Mysore as well as the miniatures executed during his reign reveal a slightly different idiom — its most noticeable characteristic being figures with faces in three-quarters profile and features modelled in light and shade The paintings from the *matha* are free from such devices and thus appear to represent an earlier phase of the style At the same time, the possibility that the paintings in the *matha* are expressions of a provincial conservative hieratic idiom, which was not receptive to the changes taking place in the secular works of the period, cannot be totally ruled out Hopefully, it will not be long before this question of whether the *matha* paintings belong to *c* A D 1750-1775 or *c* A D 1825-1850 will be sorted out

Metal Images

Images of the Jina were fashioned out of stone, various types of metals, semi-precious stones and precious gems These, according to the *Manasara*, a standard text on the subject in south India, 'should have only two arms, two eyes and a cropped head, either standing with legs kept straight or in the *abhanga* manner, or may be seated in the *padmasana* posture wherein also the body must be kept erect The figures should be sculptured as to indicate deep contemplation '

It is evident from this text and others of its kind that the planning and execution of icons was based on prescribed canonical rules governing not only the proportions of the image but the casting techniques as well And, it was this excessive deference to ritual prescription that put a stamp of uniformity on the artistic expression of all Jain icons, particularly those of the Tirthankaras

It was the lay members of the community who generally commissioned the images and then presented them to either a Jain ascetic or a Jain temple The temple authorities stored such images on the temple premises and they were offered worship daily by the devotees Since many of the temples have been in worship for centuries, it is not unusual to find in their collections numerous pieces belonging to different periods, styles and regions too, for, many a devotee coming from far away places would bring an image as a gift for his preceptor For example, an image of the Gommateshvara in the Jain *matha* at Shravana Belgola is inscribed 'in 1780, the year of the Shalivahana era, in Belgola known also as southern Kashi in Bhandara Basti was this image of Gommateshvara Svami set up after consecration by laymen Gopala and Adinatha, residents of Tanjore, for the fulfilment of the desire of Sanmatisagaravarni, chief disciple of the great Acharya Charukirti Pandita '

Like this image several others in the Shravana Belgola *matha* have come from the Tamil region which is not surprising in view of the fact that some of the *bhattarakas* of Shravana Belgola came from that province Also it was not unusual for some images to be transferred from one place to another in times of war or calamity An image at Shravana Belgola — a truly magnificent piece — bears an inscription that it was presented to the Tirthada Basadi at Kalasatavadi How and when it came to Shravana Belgola is not recorded

The collection in the *matha* at Shravana Belgola consists of images of Tirthankaras and of attendant deities, ritual objects and *yantras*

Standing Jina Image (Fig 14)
c A D 950-975, Ganga Period, Karnataka, Jain Matha
Height 61 cms

Only a few of the very early Jain images have survived for posterity, chiefly because there were no organized facilities to ensure their protection and preservation prior to the eighth or ninth centuries Thereafter, with the establishment of the *bhattaraka mathas* this problem, to a great extent, was taken care of Even so, many ancient icons have been lost because if any of them became damaged they were not considered fit for worship and ceremonially cast into the river

Perhaps, this image has survived till today for that very reason, because it was cast in the river and escaped the fate which befell many other bronzes that were melted to make new ones This image must have lain in the riverbed, occasionally being swept away by flood waters or buried deep in silt or soil And so it lay for centuries until one day it was unearthed by the labourers of a coffee plantation The owner of the plantation, Mr Crawford presented the image to the *matha* at Shravana Belgola This figure, nude and standing in *kayotsarga* pose has an inscription which praises Kundana Somidevi, the elder sister of Nolambakulantaka Marasimha II (A D 961-974) The image was probably commissioned *c* A D 950-975

Seated Jina Image, probably Adinatha (Fig 17)
c tenth/eleventh century, Ganga period (?), Karnataka, Private Collection
Size 25 x 25 cms

One of the most beautiful images from Karnataka, this figure bears an inscription stating, 'Malabbe, lay disciple of Devanandi *bhattaraka*, presented (this image) to the Tirthada Basadi at Kalasatavadi It has not been possible to identify Bhattaraka Devanandi exactly but it seems that he is the same person whose name occurs in an inscription written in tenth/eleventh century characters near the Parshvanatha Basadi on Chandragiri Hill The date of tenth/eleventh century does not seem inconsistent with the style of this image Already, its pedestal shows the articulation that becomes common in the basement mouldings of Jain temples of the following centuries, particularly of the Hoysala period

Jina Image with elaborate prabhavali (Fig 15)
c mid-nineteenth century, Tanjore School, Jain Matha
Height 71 cms

The *Manasara* text states that the Tirthankara's 'body should be perfectly free from ornaments, but on the right side of the breast (a little over the nipple) there should be the *shri-vatsa* mark '

Spectacular flamboyance appears to be the characteristic style of these grand and impressive metal images made in Tanjore around the middle of the nineteenth century There are several such examples in the Jain *matha* at Shravana Belgola many of which were presented at the instance of Sanmatisagaravarni, disciple of *acharya* Charukirti Of these pieces, a few were gifted on the occasion of the *shrivihara* festival in the Bhandari Basadi at Shravana Belgola held in A D 1856 Some more images were offered at the time of the same festival in A D 1858

The Samavasarana (Fig 16)
c mid-nineteenth century, Tanjore School Jain Matha
Height 122 cms

Although the theme of the *samavasarana*, the audience hall where all could hear the Tirthankara preach after his enlightenment, occurs often in Jain painting though rarely in sculpture, and even less so in metal Here the *samavasarana* is visualized as a halo around the Jina figure Its depiction adheres closely to textual sources in the portrayal of the various *bhumis*—regions, the *ashta-mangala*—eight auspicious symbols, and the *ashta pratiharas* which comprise the *ashoka* tree, *chauri* bearers, halo, throne, three-tired parasol beating of kettle drums, celestial music, and shower of flowers The *ashta pratiharas*, attributes, appear at the time of Tirthankara's omniscience and continue to be with the Tirthankara until his death and *moksha* The large size and grand conception of this piece suggests that it is a product of the Tanjore school of the mid-nineteenth century

Sahasrakuta (Fig 21)
c A D 1920, Karnataka Bhandari Basti
Height 137 cms

A huge piece, about 152 cm high in brass showing one thousand and eight images of the Tirthankara This image is used for *puja* during the *Ashtanika* festival

Navadevata Image (Fig 22)
A D 1858, Tanjore School, Jain Matha
Height 44 cms

An image in the form of an eight-petalled lotus on a pedestal, the centre as well as the petals above and below and the two sides portray the *pancha parmeshti arhat, siddha, acharya, upadhyaya* and *sadhu* The remaining four petals show the Jina image, the Jina temple, the *dharmachakra* or sacred law, and the *sruta*, Jain scriptures

This particularly fine object is inscribed on the reverse

Shrutaskandha Yantra
c probably late eighteenth century, Jain Matha
Size 48 cms

Such *yantra* plaques are found in many Digambara Jain Temple The *yantra* represents *Shrutadevata*—Sarasvati, the goddess of learning On each of the different strata of the central pillar and the various arms emanating from it, is an inscription denoting the name of a section in the Jain canon and the number of verses in it

Ganadhara (Fig 18)
c late eighteenth century, probably Tamil Nadu Jain Matha

The *ganadhara* or the chief disciples of Mahavira are symbolised in the form of footprints for worship Here, in this image the motif is put on a pedestal The treatment of the *prabhavali* suggests that this image was made in Tamil Nadu rather than in Karnataka

Siddha Image (Fig 19)
A D 1758, north Karnataka, Aregal Basti, Jinanathapura
Height 18 cms

According to Jain theology when a soul is liberated it becomes a *siddha* with no material form A *siddha* image is thus shown as a cut-out figure in a metal plaque The Marathi inscription on it indicates a north Karnataka provenance

Ratnatreya of Parshvanatha (Fig 13)
c twelfth to thirteenth century, North Karnataka, Laxmisena Matha, Kolhapur
Height 56 cms

The Jain Matha at Kolhapur was very much a part of the *bhattaraka* tradition in Karnataka This image, probably made in Kolhapur or vicinity shows that in conception and execution the artistic expression in Kolhapur conformed to the styles developed in Karnataka

—SARYU DOSHI

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Jain Metal Images
from the Deccan - Karnataka

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Jain Metal Images
from the Deccan - Karnataka

The purpose of this article is to review some metal images from the Deccan-Karnataka In terms of chronology our review would cover a period between the eighth and the thirteenth centuries A D In terms of sectarian affiliation it would revolve chiefly around Digambara ideology, as the region is traditionally and historically connected with the Digambara ideology The styles of the two regions share quite a number of features thus making it pertinent that the two regions be discussed together

The penetration of Digambara ideology in Karnataka is linked with two legends In the first place it is the legend of Chandragupta and his teacher Bhadrabahu, who are supposed to have migrated to Shravana Belgola and performed *sallekhanā* The other legend is that of Samprati, the grandson of Ashoka, an ardent Jain himself, who sent missionaries to Maharashtra, Andhra, Karnataka and Damila (Tamil Nadu) to propogate Jainism We are conscious of the fact that it is difficult to affix sectarian labels to events and images of that period Yet, if subsequent developments are any indication, then there is reason to believe that it was the Digambara ideology that was preached by Samprati's missionaries Nevertheless, we wonder, if Chandragupta accompanied Bhadrabahu to Shravana Belgola and died of *sallekhanā* how was Ashoka so totally unaffected by the Jain ideals of *Ahimsa* and turned towards Buddhism after his Kalinga conquest

That the Bhadrabahu legend has penetrated deep in the Digambara ideology is evident from Harisena's reference to it in the *Brihat Kathā Kośa*, a work of the tenth century A D An earlier stone inscription of the sixth century A D from Chandragiri, refers for the first time to this legend in the Karnataka A later inscription referring to a Jain Guru — Santisha — mentions that he restored the Jain faith, 'as it was under Bhadrabahu and Chandragupta'

All these legends, howsoever controversial, focus attention on Shravana Belgola The importance of Shravana Belgola is confirmed by the presence of almost seventy votive inscriptions on the Chikka Betta or the Chandragiri Hill there

The antiquity of the record in support of Jainism in this region goes back to the fourth century A D The Nonamangala copperplate grant refers to a Jain temple at Perbbolal

While the Kadambas, Chalukyas and Hoysalas did patronise Jainism, it is really the Gangas who were very strong supporters of Jainism Ganga Marasimha II (A D 961-974), the most prominent Ganga king, died after observing *sallekhanā* In the Deccan, the Rashtrakutas patronised Jainism and Amoghavarsha (*c* A D 814-880), of this dynasty, was an ardent Jain himself The Rashtrakutas and the Gangas were united by a marriage alliance Chandroballabba, the daughter of Amoghavarsha was married to Butuga These close ties between the two dynasties had deep repercussions on the style of Jain sculptures

However, it is surprising that the penetration of the Digambara tradition further south did not take place through Karnataka, but through Orissa This is supported by the evidence of the Buddhist *Mahāvamsa* and *Kathāvathu* and the Jain work *Āvaśyaka Niryukti*

It is thus natural that during the flourishing period of Jainism in this region a prolific activity of producing metal images gained currency Incidentally, during this period works such as Somadeva's *Sāmāyika Shikshā-vrata* or Jatāsimhanandi's *Varāngacharita* and Harisena's *Padmapurāna* mentioned the need for the installation of domestic shrines by lay people Jatasimhanandi gives many details of such worship including *Mastakābhisheka* which has been considered of particular importance in Karnataka Ironically this was also the period when Somadeva in his *Yaśastilaka* stigmatises the ministers for melting down many images

and it is quite interesting that almost during this period a parallel atrocity was being committed in Kashmir by Harsha and other rulers

There is a basic difference in the configuration of the northern and southern steles Both the Digambaras and the Śvetambaras accept a certain configuration, viz the representation of the eight *pratihāryas* They are 1) *Simhāsana,* 2) *Bhāmandala,* 3) *Chāmara Samuha,* 4) *Divya dhvani* 5) *Sura pushpa vrishti,* 6) *Chhatra traya,* 7) *Divya Dundubhi* and 8) *Ashoka vriksha*

Probably because of their austere approach, the Digambaras do not represent the *Pratihāryas* on their stele Instead of music and trumpet, the upper part of the stele normally shows a gorgoyle emanating a floral scroll terminating in a *Kirtimukha* at the apex The metal images, however, show either trefoil floral scroll or an architectural configuration

These images can be broadly grouped in five varieties

Figs 1 3 A The first group, assignable to the tenth century consists of a rectangular pedestal on which the image is placed Behind, on two vertical columns is placed a trefoil floral arch and a *kudu,* chaitya-window motif, surmounts the post at each end

Figs 5, 6 B The second type is similar to the first, but instead of rounded columns has flat vertical posts over which a flat semicircular plate is placed In the centre of this plate is the triple umbrella and often a *bodhi* tree

Fig 7 C The third type has a highly elaborate *parikara,* but still inhibits the characteristics of the first group

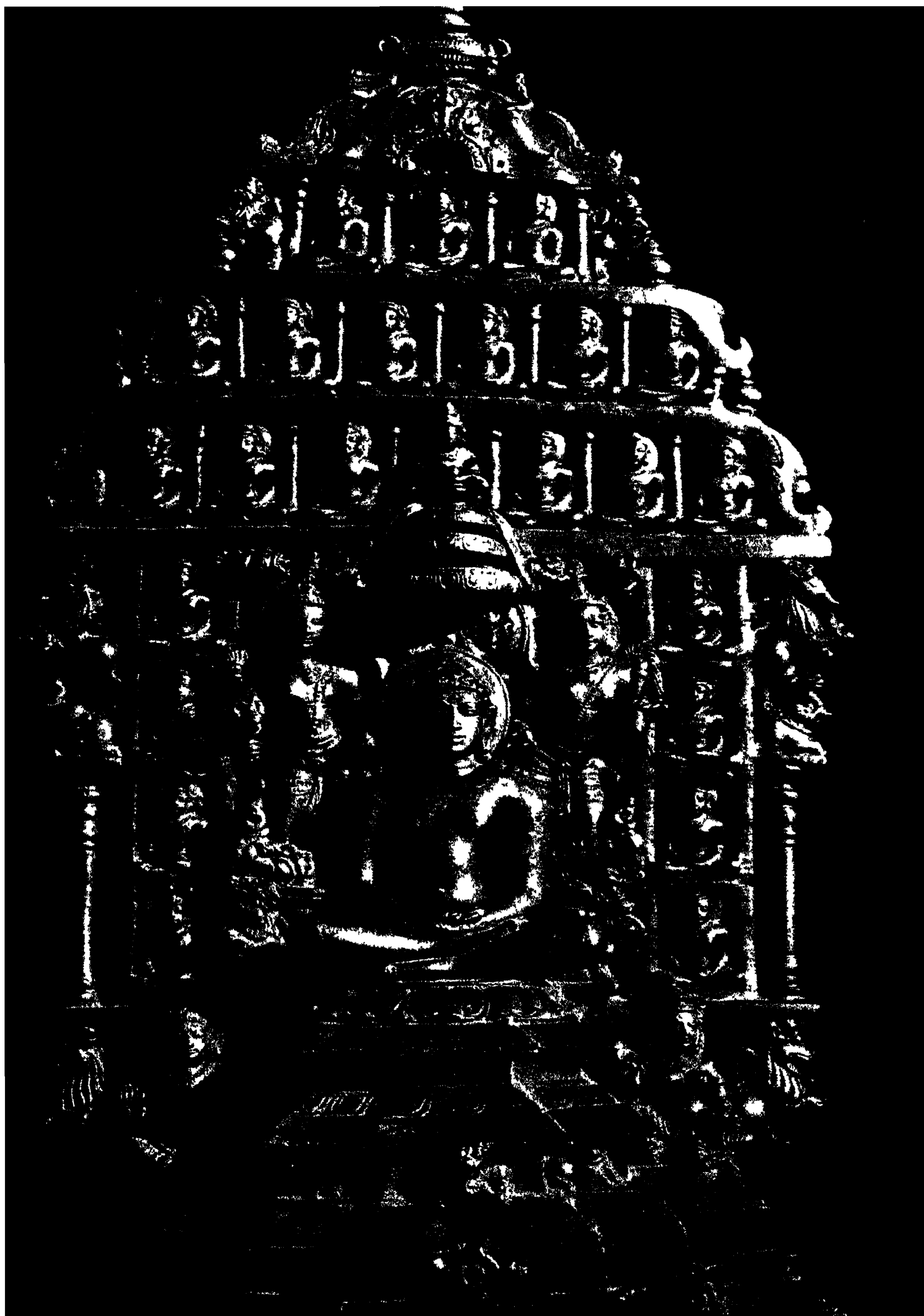
Fig 8 D The fourth type is of free-standing Jinas, individual and without the accompanying paraphernalia

Figs 9, 10 E The fifth type represents on open stele often representing the 24 Tirthankaras

To the first group belong two hoards, one discovered at Rajnapur Khinkini in Vidarbha and the other at Bapatla In addition to these there are a few individual images, mostly of the Jain Yakshi Ambika, now scattered in various collections and also the Yakshi image in the Prince of Wales Museum's collection though it does not have the *prabhāvali* Bali Chandra Jain who published the Rajnapur hoard is silent about its style while Ramesan who published the Bapatla hoard compares the female figures with those of the Chimakurti hoard now in the Madras Museum This latter comparison has been rightly questioned by Khandalavala Incidentally not all the images are of the same high quality as the others

On the one hand the male figures — other than Jinas — in this hoard strike a comparison with the Yaksha figures in the Prince of Wales Museum's Rishabhanath image from Chopda as well as the Maitreya image from the Sopara hoard The similarity in respect of modelling, dress and ornaments quite convincingly suggests a common idiom On the other hand, the female figures, with the heavily modelled torso and elaborate coiffure at once suggest a borrowing from the Nolamba sculptures from Hemavati This admixture of two idioms requires a proper scrutiny to understand the cross-cultural influences The Rashtrakutas had close contacts with the Gangas through the marriage alliance Ganga Marasimha II is known to have defeated the Nolambas and assumed the title of *Nolamba-kulāntaka* These socio-political events must have been the basis for the influence noticeable in the style of these metal images

An image which demonstrates the third group deserves special consideration The bronze worshipped at the Kashta Sangha Mandir at Karanja is a triple image, as distinct from a *tri-tirthi,* for one of the accompanying figures is not a Jina but Bahubali The *Mulanayaka* is Mahavira, seated in *dhyānāsana* on a cushion — not lotus — placed on a *tri-ratha* pedestal

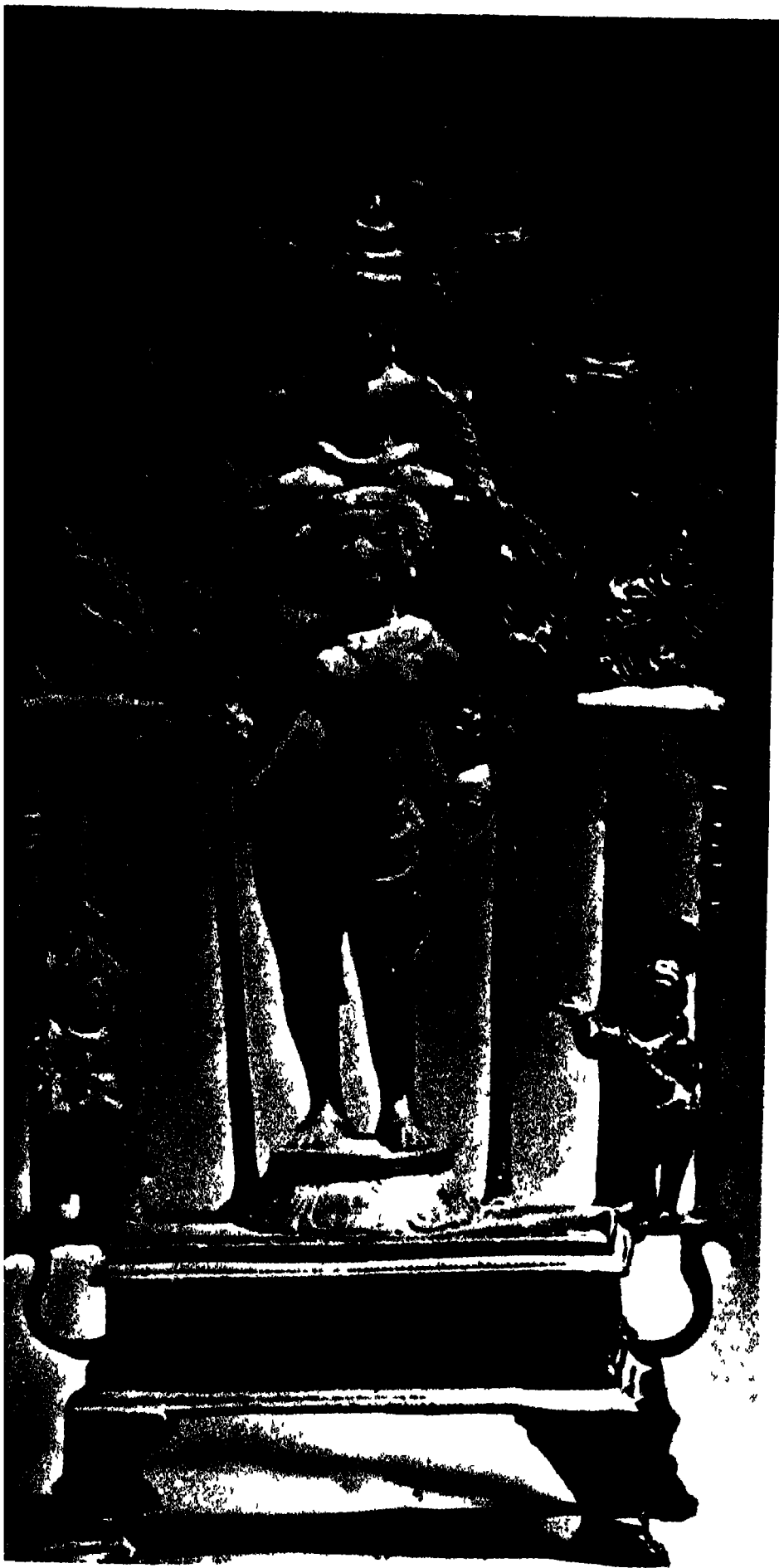
Bahubali (Detail)
Rashtrakuta Period, c ninth century A D
Prince of Wales Museum, Bombay

◄ *Chovisi of Rishabhanatha*
Karnataka
c eleventh century A D
Dept of Archaeology and Museums
Karnataka

1 *Parents of Jina (?), Rajnapur Khinkini*
c tenth century A D, Deccan-Karnataka Style, Central Museum, Nagpur

2 *Sarasvati, Rajnapur Khinkini*
c tenth century A D, Deccan-Karnataka Style, Central Museum, Nagpur

2

On his right, Parshvanatha is placed against an architectural column with a terraced *śikhara* surmounted by a *kalaśa* while on his left against a similar column is Bahubali

Conceptually the stele has an inner *prabhāvali* and an outer *parikara*. The *prabhāvali* comprises a back rest, the nimbus with a triple umbrella and the two *chamara-dhara* Yakshas half emerging from behind the cross-bar, a typical Karnataka characteristic which was adopted even by the Śvetambaras in western India.

3 *Ambika, Bapatla*
c *eleventh century A D*
Archaeological Museum, Hyderabad

4 *Yakshi (?)*
c *tenth century A D, Deccan-Karnataka Style, Prince of Wales Museum, Bombay*

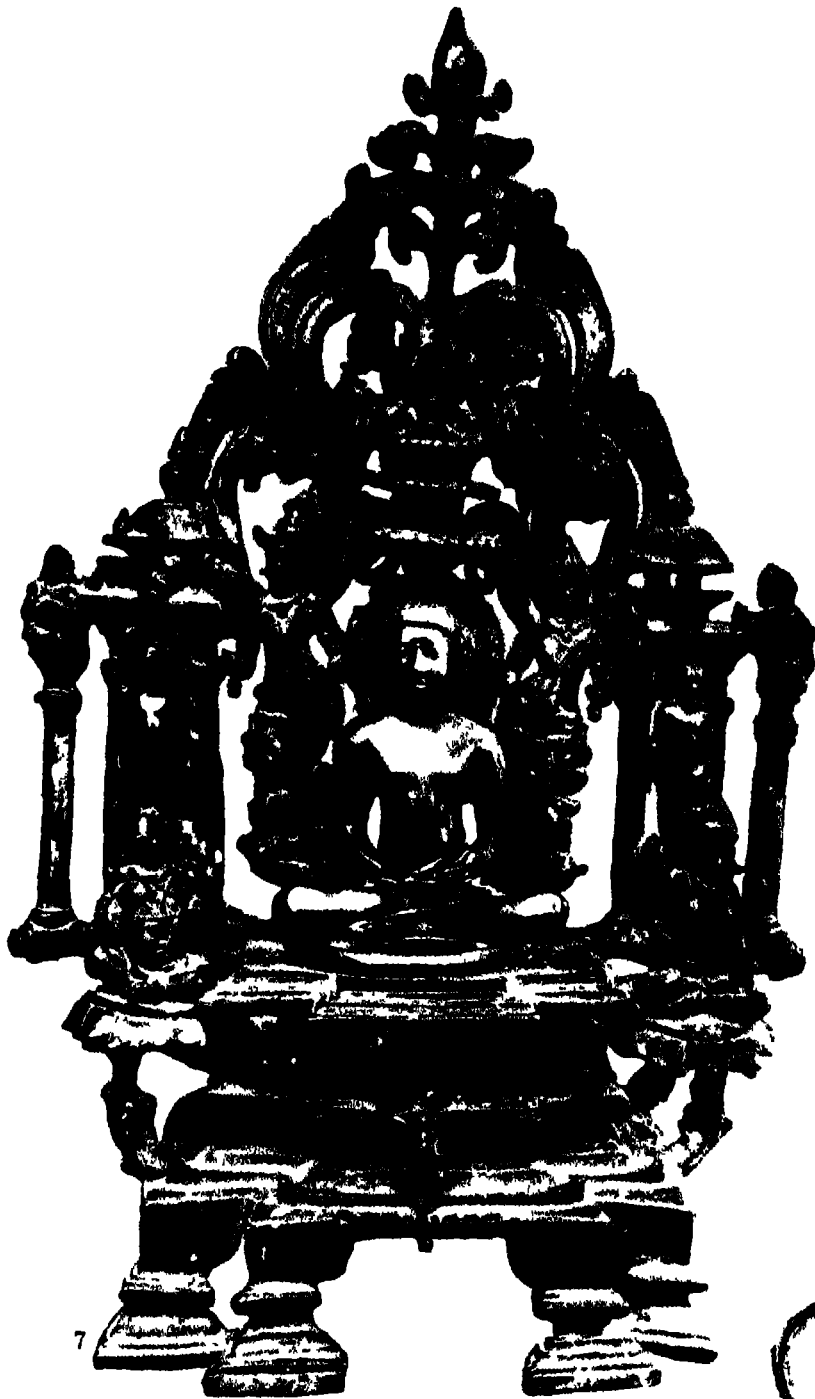
4

5 *Jina, Rajnapur Khinkini*
c *tenth/eleventh century A D*
Central Museum, Nagpur

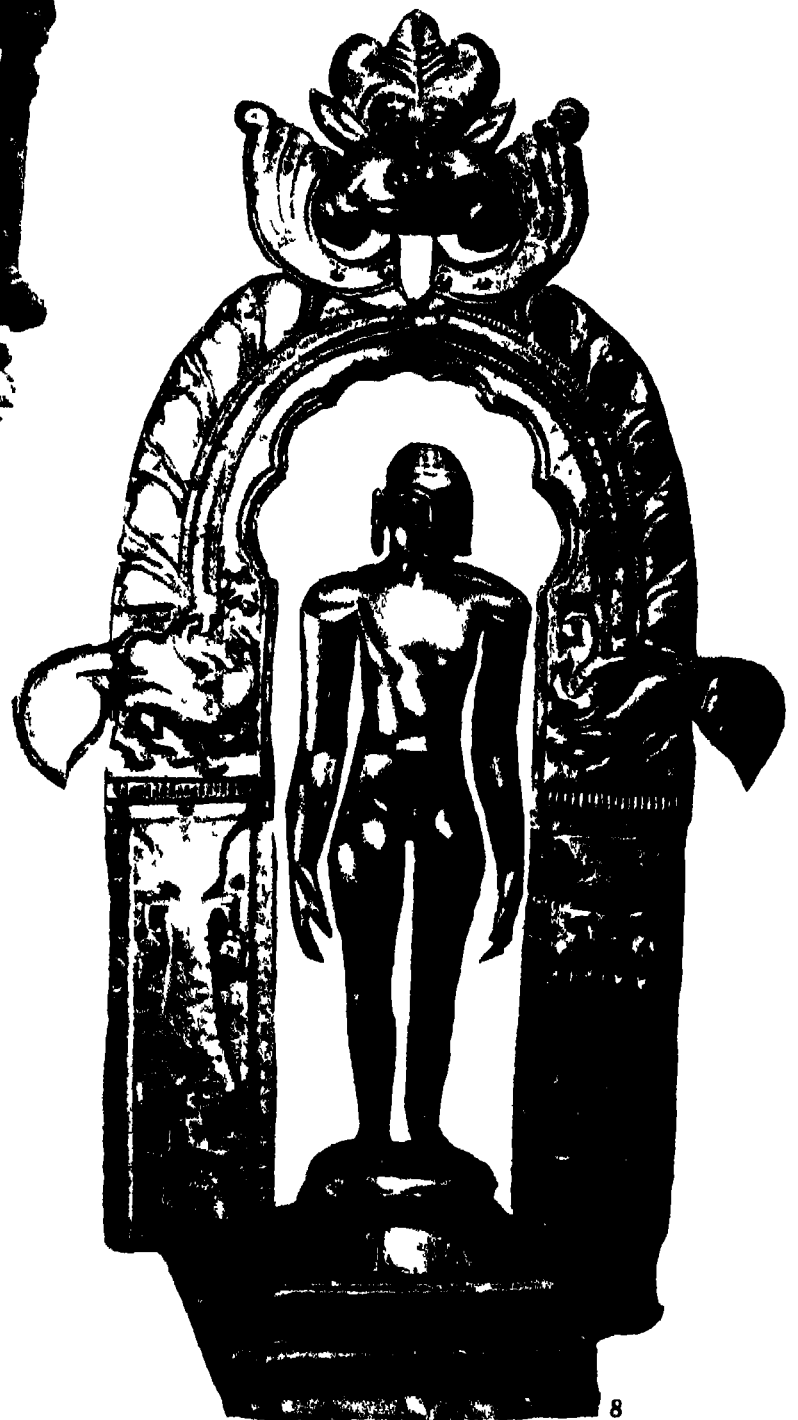
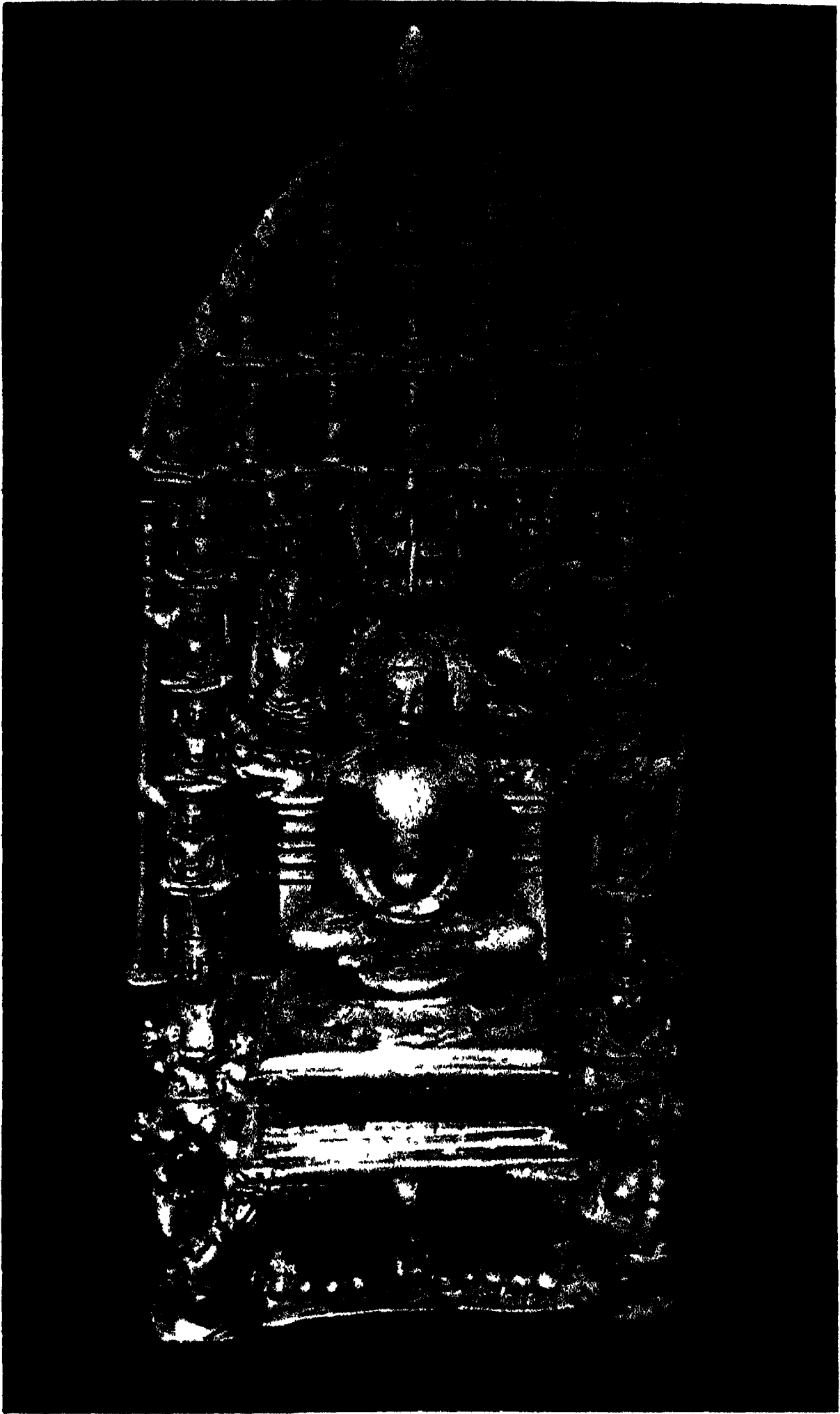
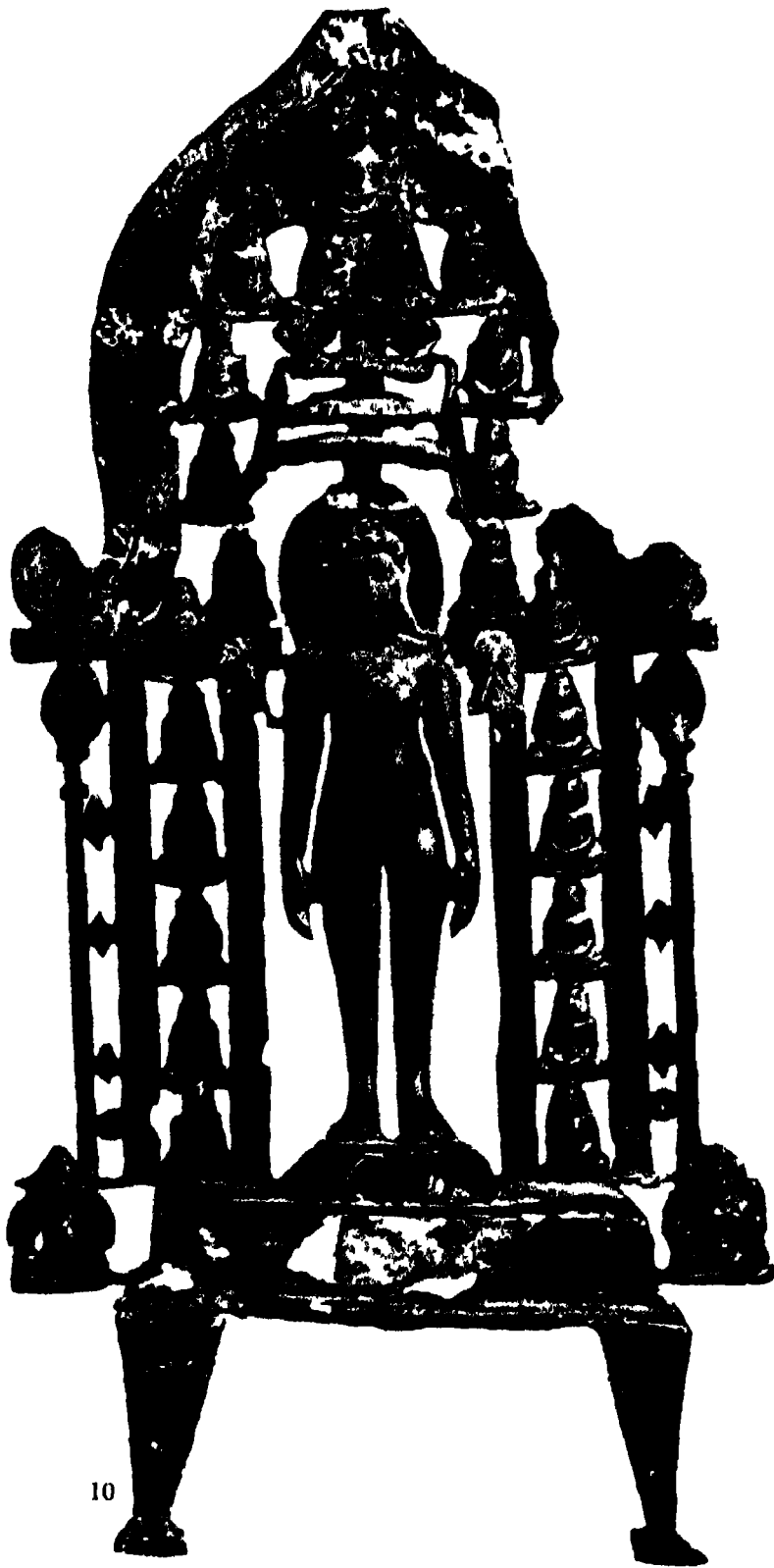
6 *Jina, Rajnapur Khinkini*
c *eleventh century A D, Deccan-Karnataka Style, Central Museum, Nagpur*

The outer *parikara* has a vertical column at each end on which are seated two figures probably representing *Dikpālas* The trefoil arch is of an elaborate variety distinctly different from that seen in the first group Four musicians are seated in the branches. In the foreground, on two stemming lotuses are seated Matanga and Siddhayika, the Yaksha and Yakshi of Mahavira Both are four-armed in keeping with the Karnataka traditions

We can cite here two iconographically similar bronzes. Of these one is in the Nahar collection at Calcutta and the other is in Musée Guimet, Paris In the Guimet bronze the *divya dundubhi*, above the *chhatra* is represented by a drum with a hand on either side.

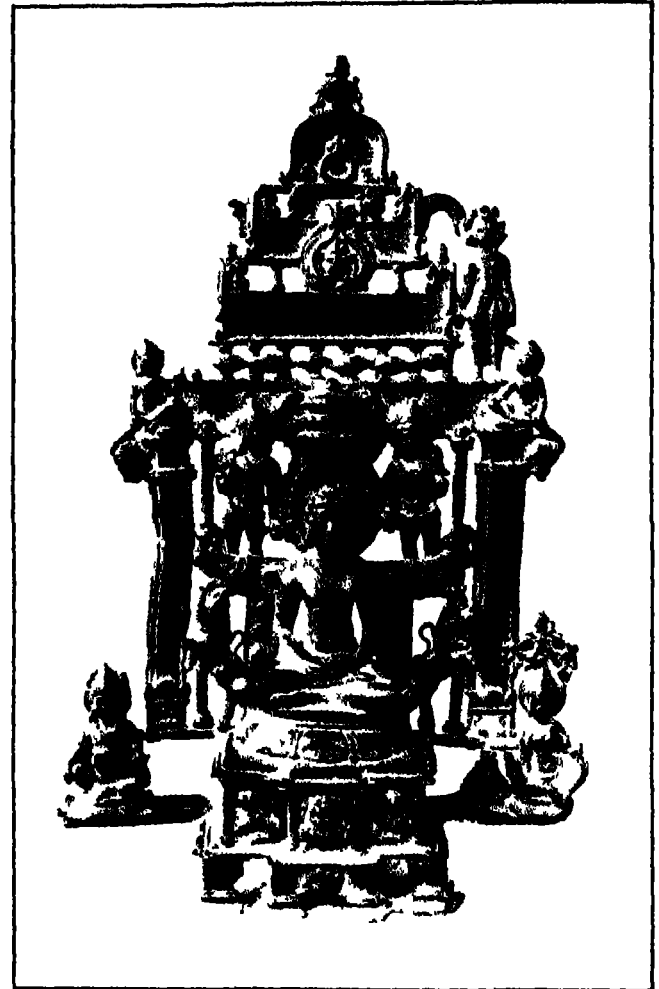
Figs 9, 10 Two bronze images representing the fifth group are reproduced here Of these one belongs to the Rajnapur Khinkini hoard and the other to the Bapatla hoard. They clearly demonstrate the similarity of style pointing to a common origin. A close look at the four-armed

7 *Jina, Deccan-Karnataka Style*
c *tenth century A D*
Kashta Sangha Mandir, Karanja

8 *Jina*
Karnataka, c *twelfth/thirteenth century*
A D, Sahasrakuta Basti, Arsiyere

9 Chovisi *of Rishabhanatha, Rajnapur Khinkini*
c *eleventh century A D, Karnataka Style*
Central Museum, Nagpur

10

10 Chovisi *of Jina, Bapatla*
c twelfth century A D, Karnataka
Archaeological Museum, Hyderabad

11 Tri-tirthi *of Sitalanatha*
c eleventh century A D, Southern-Karnataka Style
Swali Collection, Bombay

11

Yaksha-Yakshi figures in both these images relate them to the Karanja image On the other hand, the configuration is similar to the image found in Karnataka and of definite Karnataka idiom

Colour Plate

It is interesting that two obvious Digambara images belonging to the Deccan-Karnataka idiom belong to the Lilvadev hoard of otherwise Shvetambara Jain images, now housed in the Baroda Museum

Fig 11 Before concluding we may discuss here another unique image. The image is a *tri-tirthi*, though one of the Jinas is missing from the *parikara*

The *mulanāyaka* is either Padmaprabha or Sitalanatha depending on how his *lāñchana* is interpreted The *lāñchana*, which appears at the bottom of the pedestal, if interpreted as a

lotus, would mean that the Jina is Padmaprabha If it is interpreted as the *Śrivatsa* then the Jina would be Sitalanatha However, according to the Digambaras the *lāñchana* of Sitalanatha is *Śrivriksha* and not *Śrivatsa* The prancing lions below his lotus seat have been misunderstood as his *lanchana* and have led to the identification of the image as a Mahavira His *pītha* comprises two vertical columns supporting a crossbar with gorgoyle terminals and flanked by prancing *vyālas* On the crossbar rests the nimbus with a three-tier *chhatra* On either side of the nimbus is *chāmaradhara* Yaksha emerging above the crossbar

The *parikara* has been conceived as an architectural pattern The two vertical columns supporting a horizontal beam seem to represent the walls of a temple, over which is a two-tier *vimāna* surmounted by a *śikhara* and a *kalaśa* The structure is evidently of the southern variety On either side of the *tāla* was a Jina Today only the image of Parshvanatha remains while the one on the proper right is broken and missing

There are a couple of enigmatic features which deserve notice The shrine is evidently a Digambara one as is evident from the Parshva image, but, there is a mistaken attempt to indicate *sanghati* below the right breast by two incised lines Secondly the Digambara images either in Karnataka or further south never have *ushnisha* which can so clearly be seen in this image A third feature is the child seated by the side of the Yakshi Unlike the Śvetambara tradition in western India, in Karnataka, Yakshi Ambika is always accompanied by her two sons

Finally a word about the architectural conception of metal images which we notice after the tenth century may be relevant A temple is considered to inhabit all the *kshetras* and hence going to a temple is considered as visiting all the *kshetras* There are many inscriptions mentioning the merit one derives for himself and his forefathers in donating a temple Donating a metal shrine with such an architectural conception probably had come to signify the same content This trend is noticed all over India after the tenth century

– SADASHIV GORAKSHKAR

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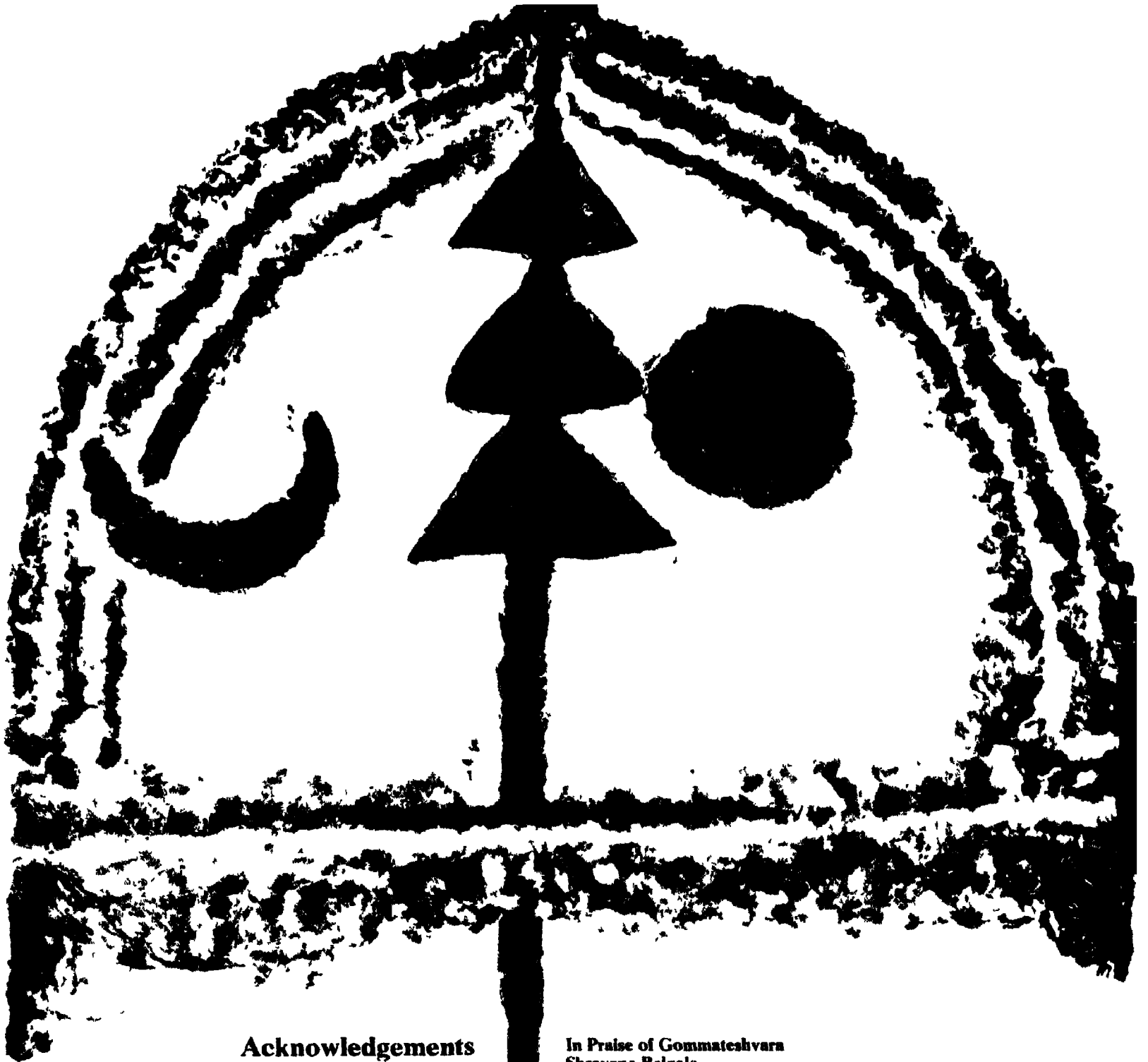

Acknowledgements

In Praise of Gommateshvara
Shravana Belgola
Lance Dane Pages 1,5,6

The Pilgrim's Path at Shravana Belgola
Lance Dane Pages 7, 8-9, 10-11, 13, 14 (Fig 5), 18-24
Saryu Doshi Pages 14 (Fig 6), 15

The Three Jewels of Jain Philosophy
Lance Dane Page 27

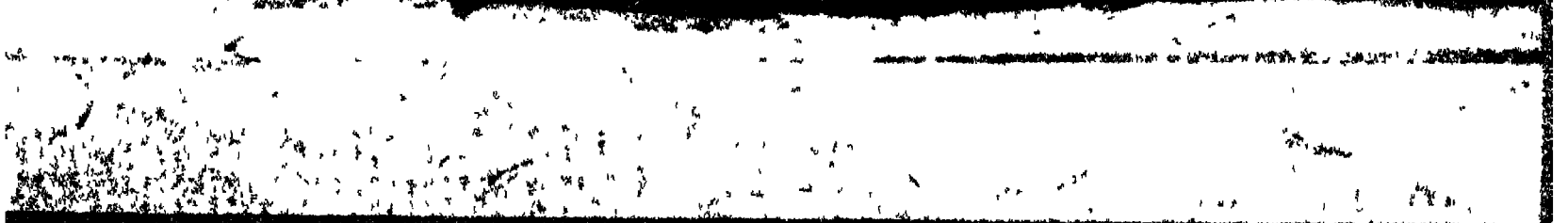
The Legend of Bahubali
quintessence of quest and conquest
Sharad Madan Pages 30, 31
Vinod Doshi Page 32 (Figs 6, 7)
Saryu Doshi Page 32 (Fig 8)
Robert Skelton Page 33 (Fig 9)

The Mahamastakabhisheka
Saryu Doshi Page 45

The Art Treasures of Shravana Belgola
Lance Dane Pages 51, 53-66, 68-69, 71, 79, 80, 81, 84, 85
Saryu Doshi Pages 67, 73-76, 78, 82, 83 (Figs 18-20)

Jain Metal Images from the Deccan-Karnataka
Saryu Doshi Pages 91, 92
Prince of Wales Museum · Pages 93-98

Mārg offers vignettes
from a wall painting about everyday
life in the holy town of
Shravana Belgola —
Each task of the day seems to have been
sanctified to give depth to life.
Our various patrons are sponsoring
the life of devotion to works.

(Illustrations on the following pages are details from the wall-painting: 'The Annual Fair at Shravana Belgola' reproduced on pages 73-76)

Musicians accompanying the procession

A dancer leading the temple procession

A court dancer followed by her musicians

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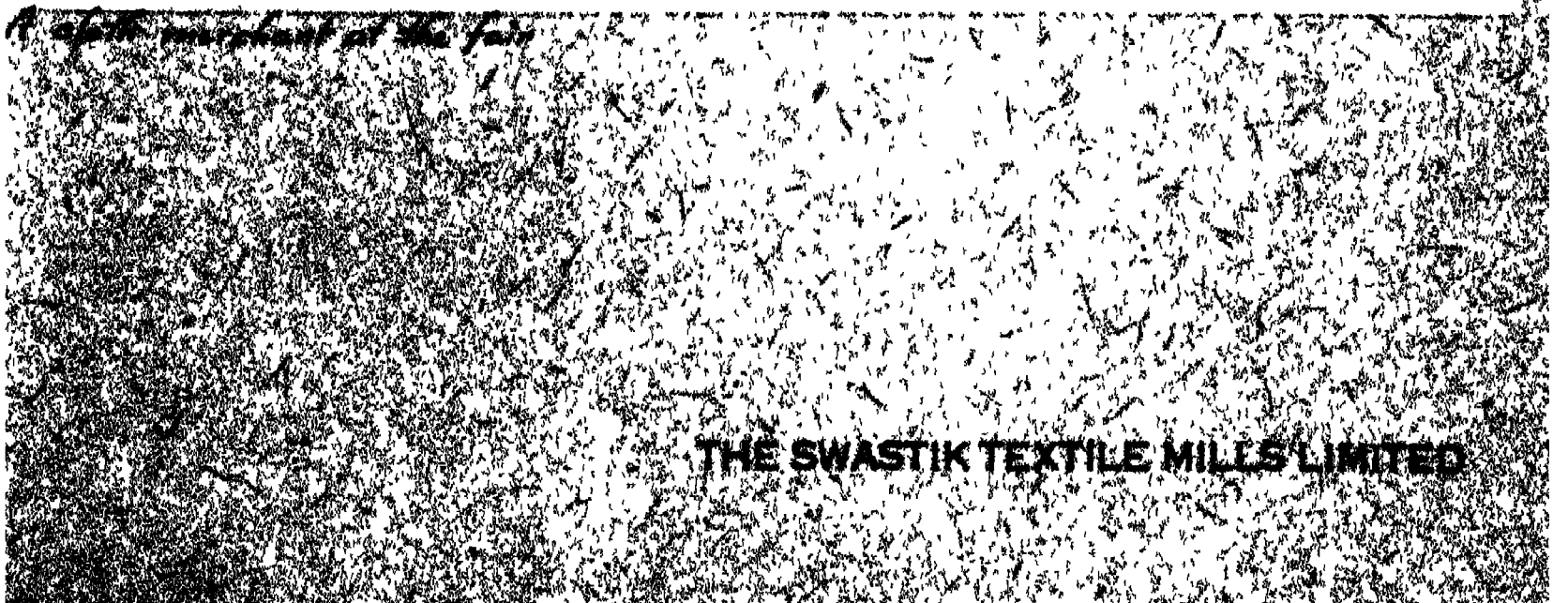
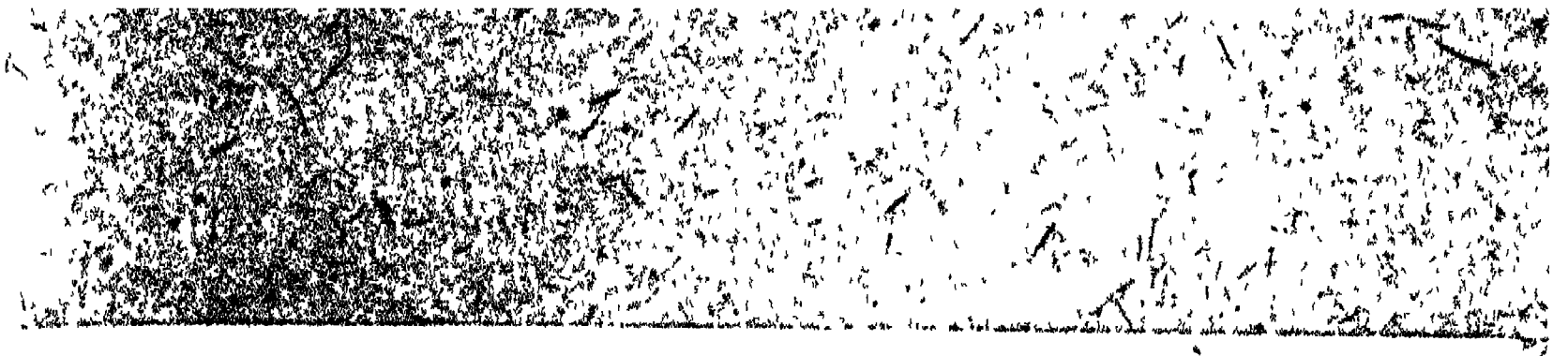
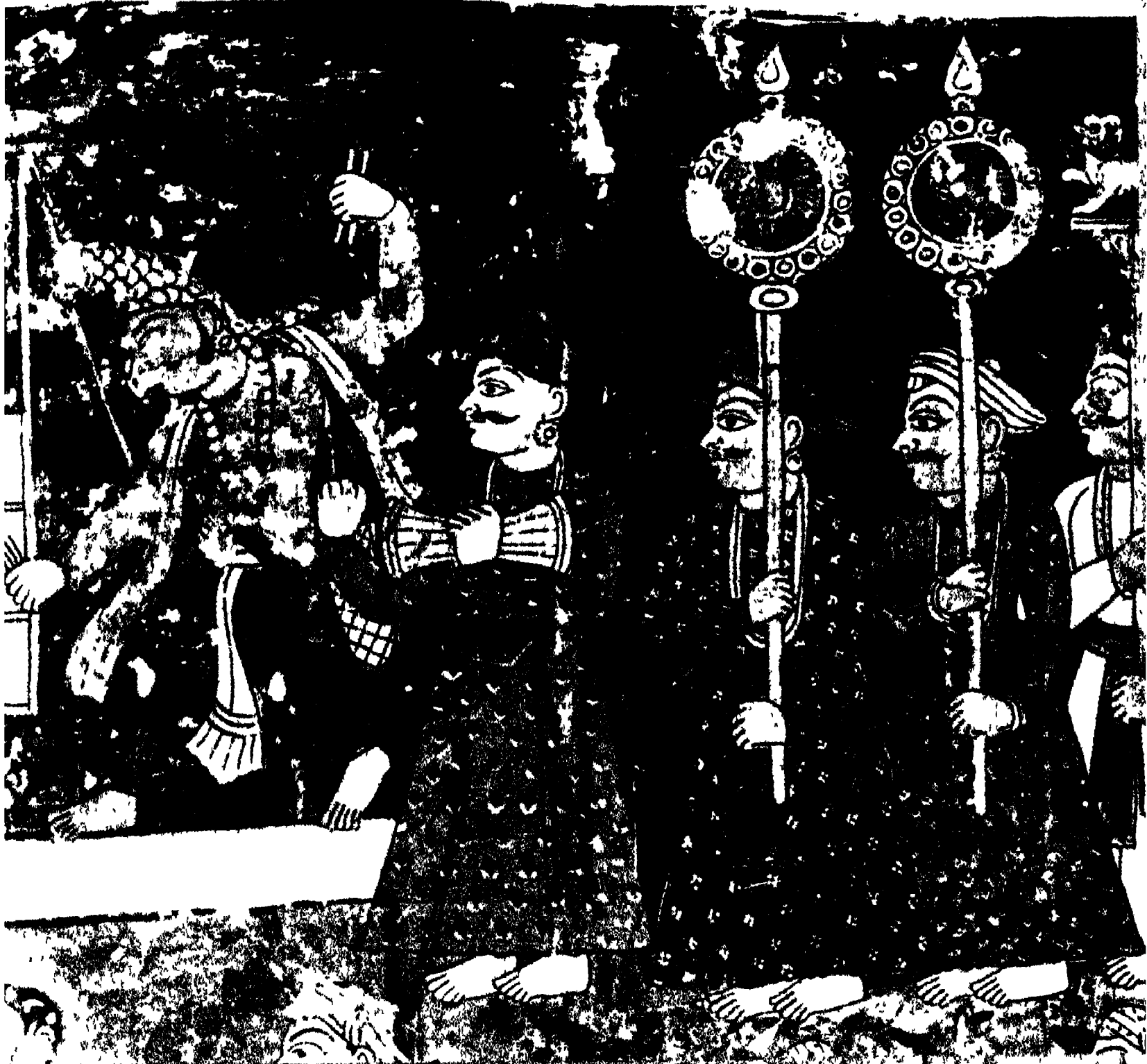
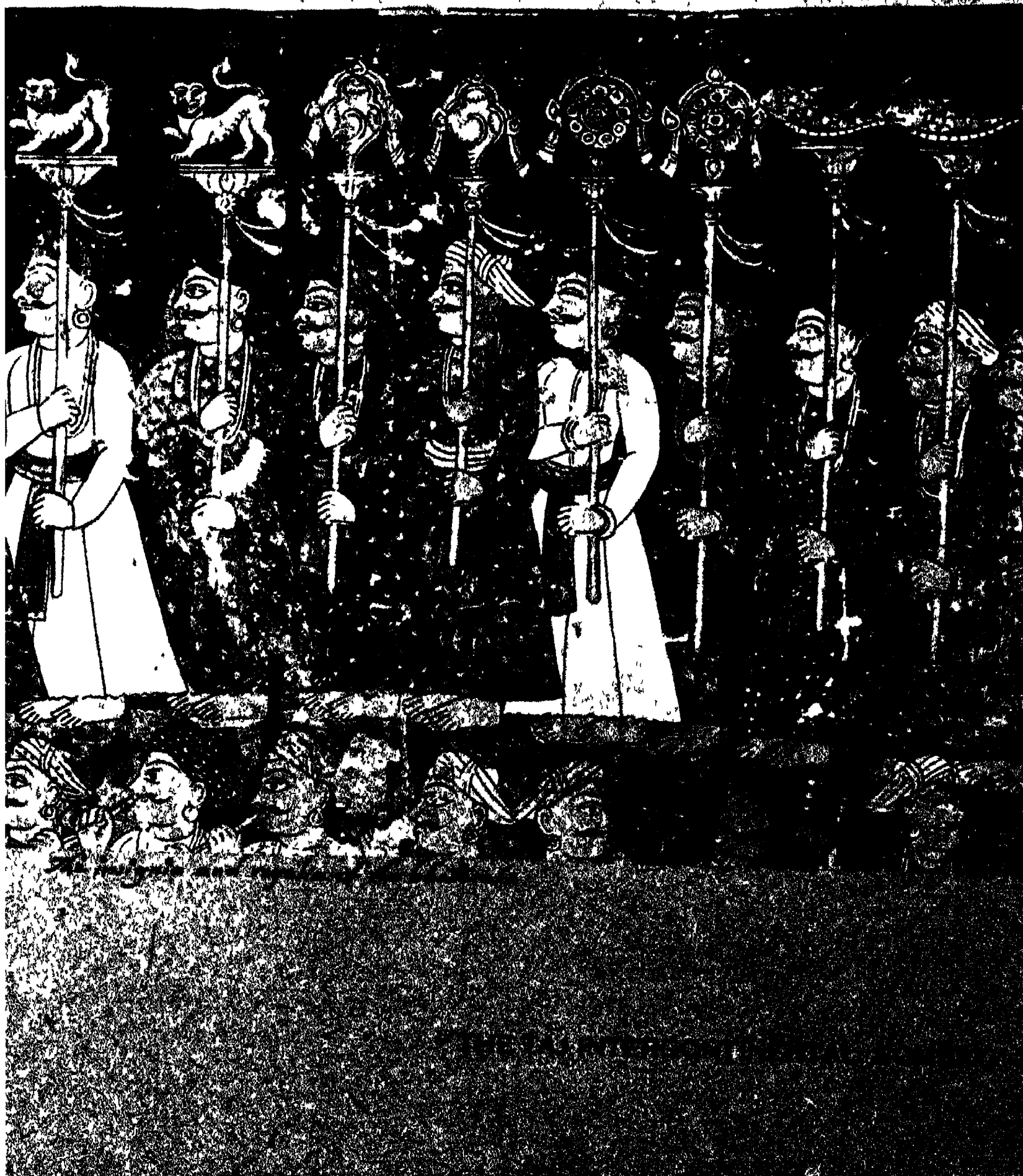
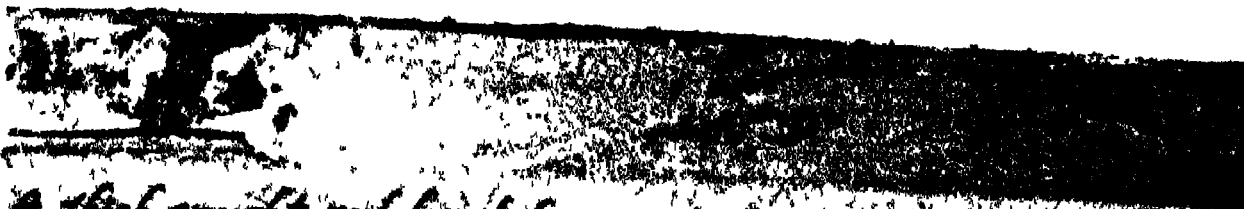
A cloth merchant at the fair

Women at the coconut stall

TATA OIL MILLS COMPANY LIMITED

Musicians in the procession

The bhattaraka or the religious ruler of Shravana Belgola with a disciple and attendants.

Woman consulting a yogi

Pots and utensil seller

TATA PRESS LIMITED

A thief caught and handed

A villager at the fair

TIMES OF INDIA

They came from far and near

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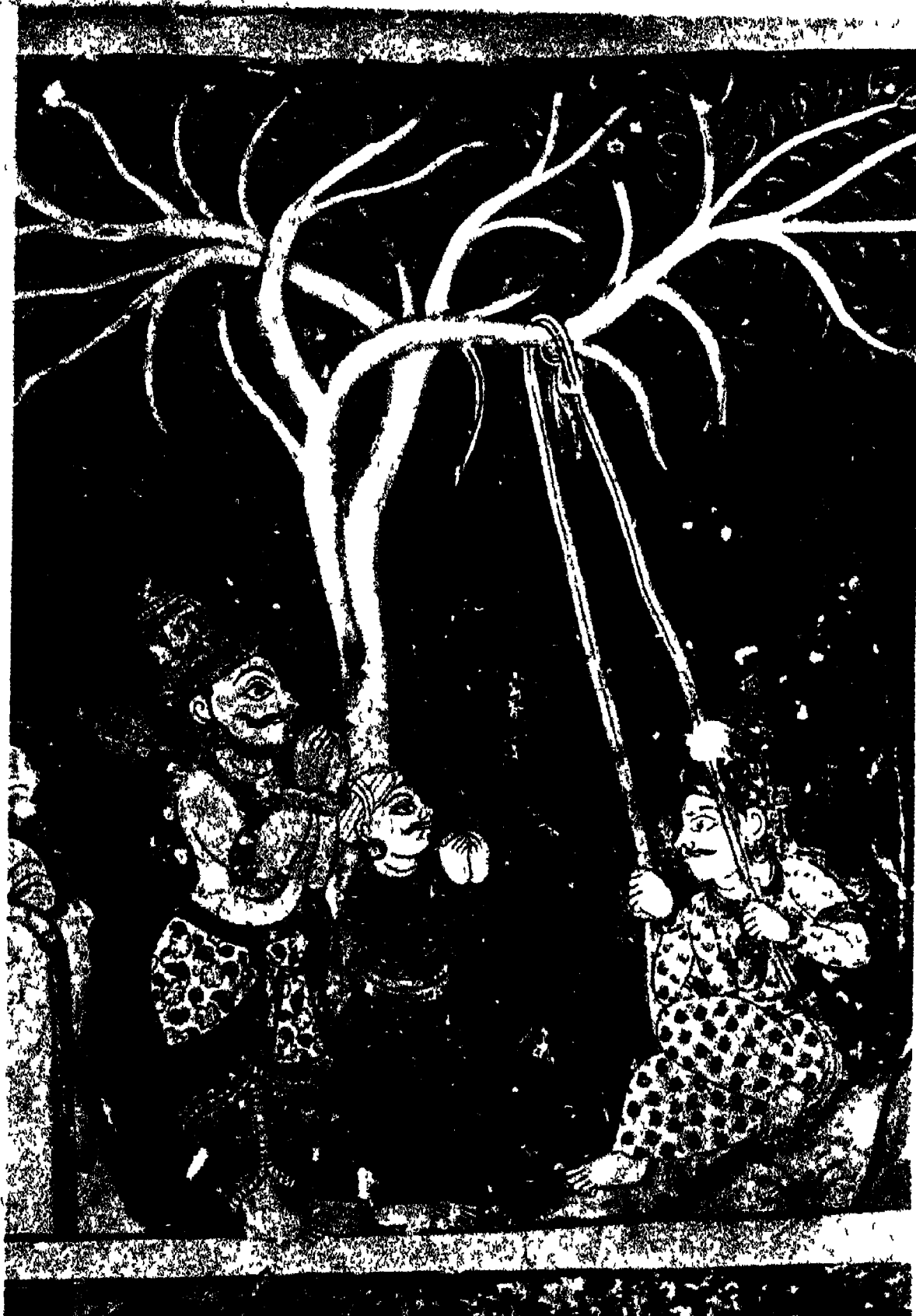
TATA EXPORTS LIMITED

nobleman standing in a pavilion

USTRIAL PERFUMES LIMITED

Two men conversing

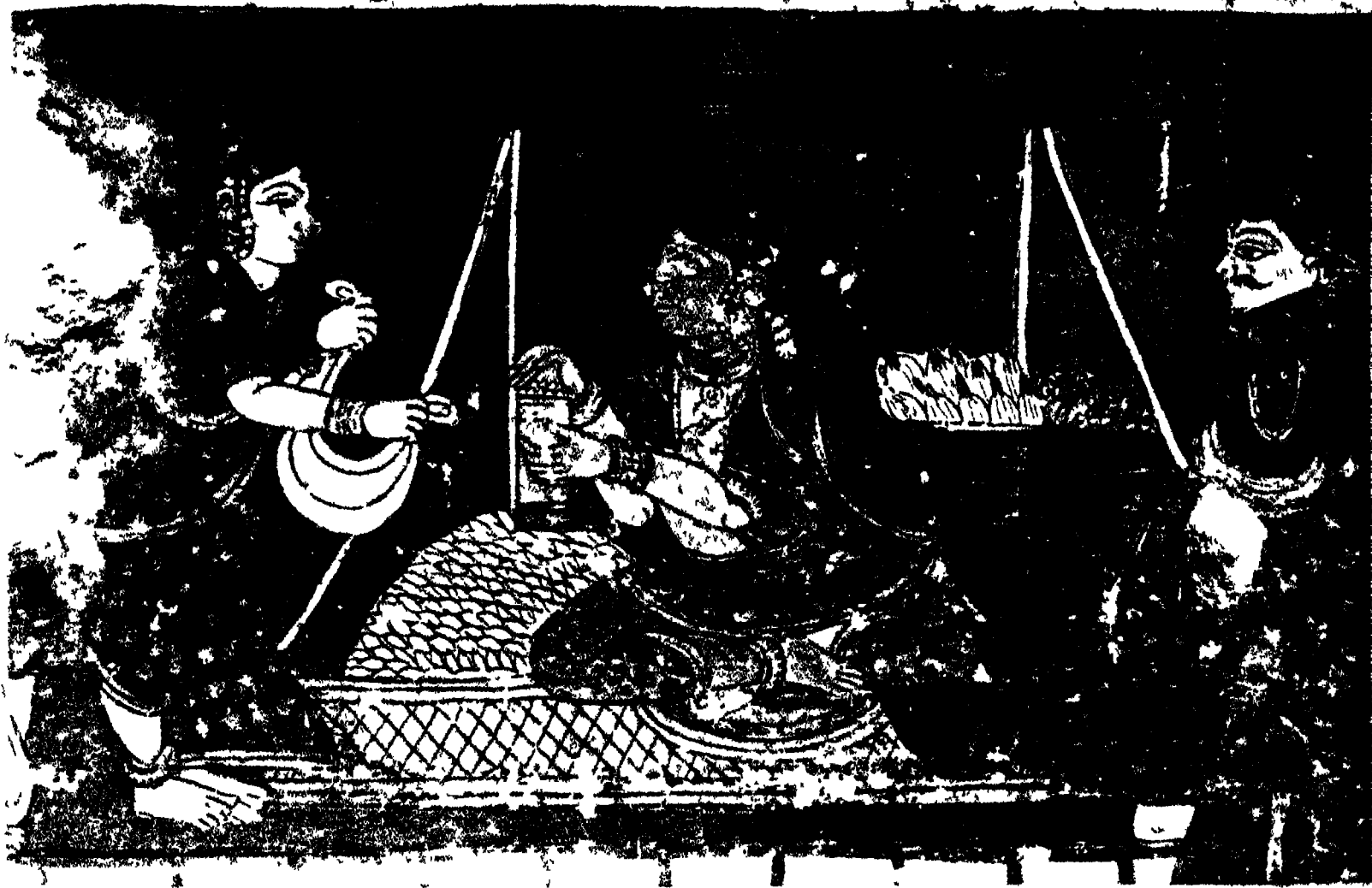
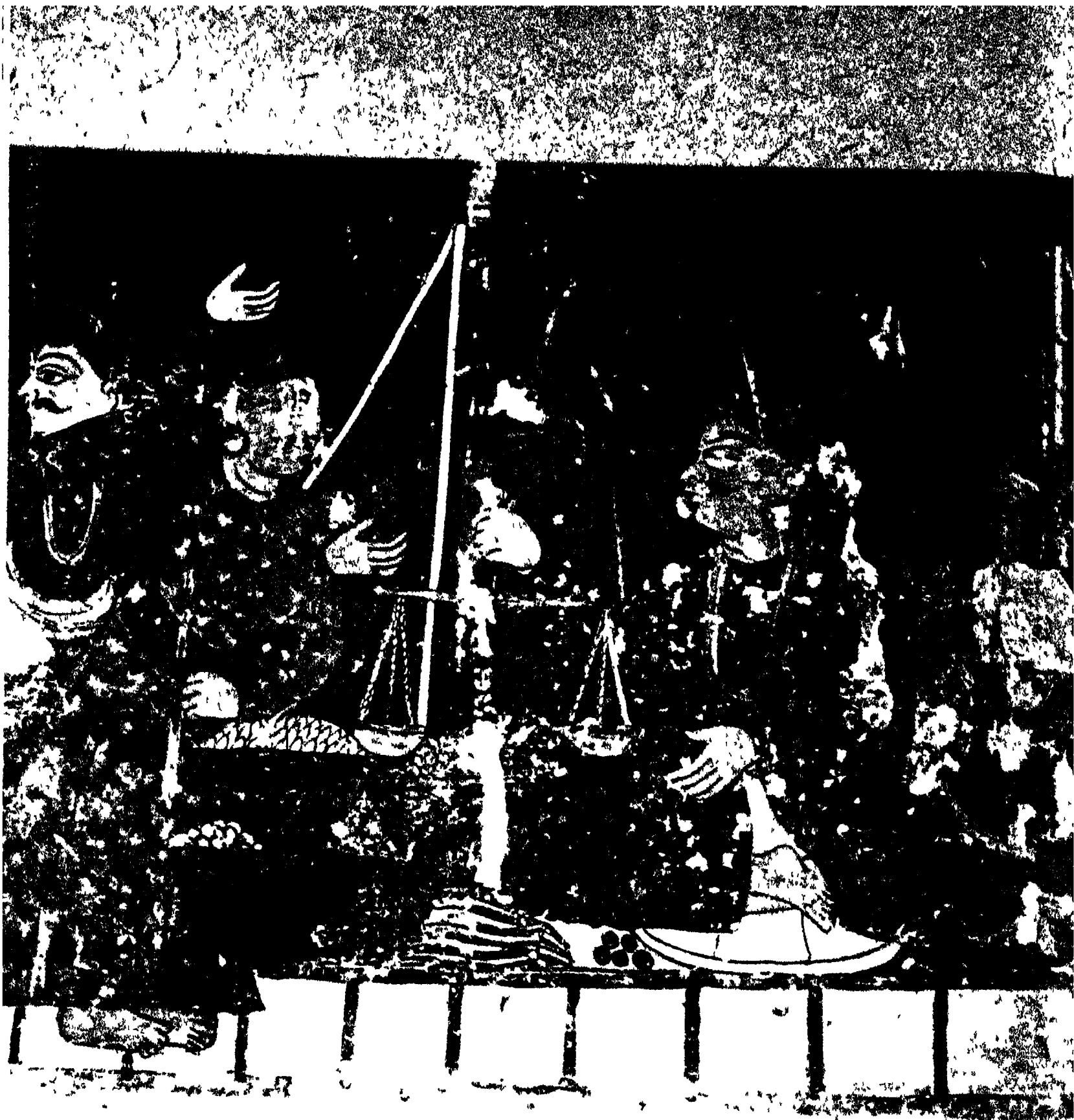
ASSOCIATED TEXTILE ENGINEERS

On the swing

A drummer

The wild deer

The palanquin bearers

Queen with her attendants

The King with his courtiers

The excitement of coming to the fair

Business at the fair

The dancing Indra

The frisky elephant

The women bargaining with the banana seller

A coconut seller

Women musicians

Detail from a mural in the Jain matha at Shravana Belgola

A deity comes to attend Parshva's Samavasarana

The royal rider

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